

Practical English

Y 4, 1949 • VOL. 6, NO. 13 • A SCHOLASTIC MAGAZINE



COVER STORY, p. 5
USING THE TELEPHONE, p. 6

The King's traveling lock that turned into a push button

History says that wherever Henry VIII went, this lock was sure to go.

For it's the Beddington Lock, an early 16th Century masterpiece in metal, so rich-looking that Henry hated to part with it.

As your art teacher will tell you, such early locks were fashioned by artists to reflect Roman, Byzantine or Renaissance design without much concern for the lock's performance.

It took many centuries for men to work out locks whose chief function was to keep a door securely closed.

When the automobile rolled onto the scene, the job became even tougher. A fast-moving vehicle can easily jar doors open unless the lock is especially designed for its purpose.

It has never been easy to make a safe, positive lock even with the usual door handles. And when General Motors engineers first went to work on push-button door controls, the job seemed almost impossible.

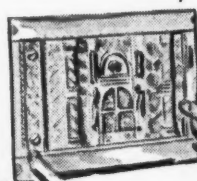
The lock had to hold against steady vibration. It had to resist the pressure of weatherstripping. It had to function easily — literally at a thumb's pressure.

And GM engineers had no intention of giving up a long-time GM advantage — that of locking the door from the outside without using a key — in this case, simply by holding the button in.

The result was that it took a lot of specialized engineering to complete the transition from a King's cumbersome traveling lock to a tidy little push button. Two years were spent on this new lock, and three engineering staffs did a lot of work in math, geometry and physics to bring it about.

But among the values you find on GM cars today are door locks that open with a finger touch, hold tight against road jars and vibration and still lend their own touch of beauty to the car.

A small thing, perhaps, on which to spend years of engineering effort — but a still further proof that, inside or out, you can't beat General Motors for value.



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Say What You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 7 East 12th St., New York 3, N.Y.—The Editors.

Dear Editor:

The opinion of Mr. Martin ("Say What You Please!," April 6) that most teen-agers like the "immoral demonstration of sex" in movies is absurd and insulting. The films that are most popular are the westerns, and the "horse operas" are usually the cleanest films from a moral point of view.

I consider Mr. Martin's accusing Miss Murtaugh and Miss Donovan of hypocrisy to be extremely ungentlemanly.

Charles Paul Randall

St. Francis H.S., Biddeford, Maine

• • •

Dear Editor:

As a teen-ager, I offer my sincere apologies to Miss Murtaugh and Miss Donovan for the outrageous letter written by Mr. (??) Kent Martin. To Mr. (??) Martin, I say, "I'd sooner spend a quiet evening at home with an 'old-fashioned' girl than wallow in the filth of a lurid movie."

Peter Ralph Barry

St. Francis H.S., Biddeford, Maine

• • •

Dear Editor:

Are you keeping up with modern youth? The youth of the community of Williamsburg in Brooklyn have formed a youth council of representatives from various religious, social, educational, and athletic groups. The purpose of this Neighborhood Youth Council is to organize the youth of Williamsburg in order to make our community a more wholesome place in which to live.

Our Survey Committee has begun to investigate the resources and recreational facilities the community has and to find out what facilities are lacking in order to make recommendations for improvements. We have also planned a clean-up campaign which our neighborhood needs badly.

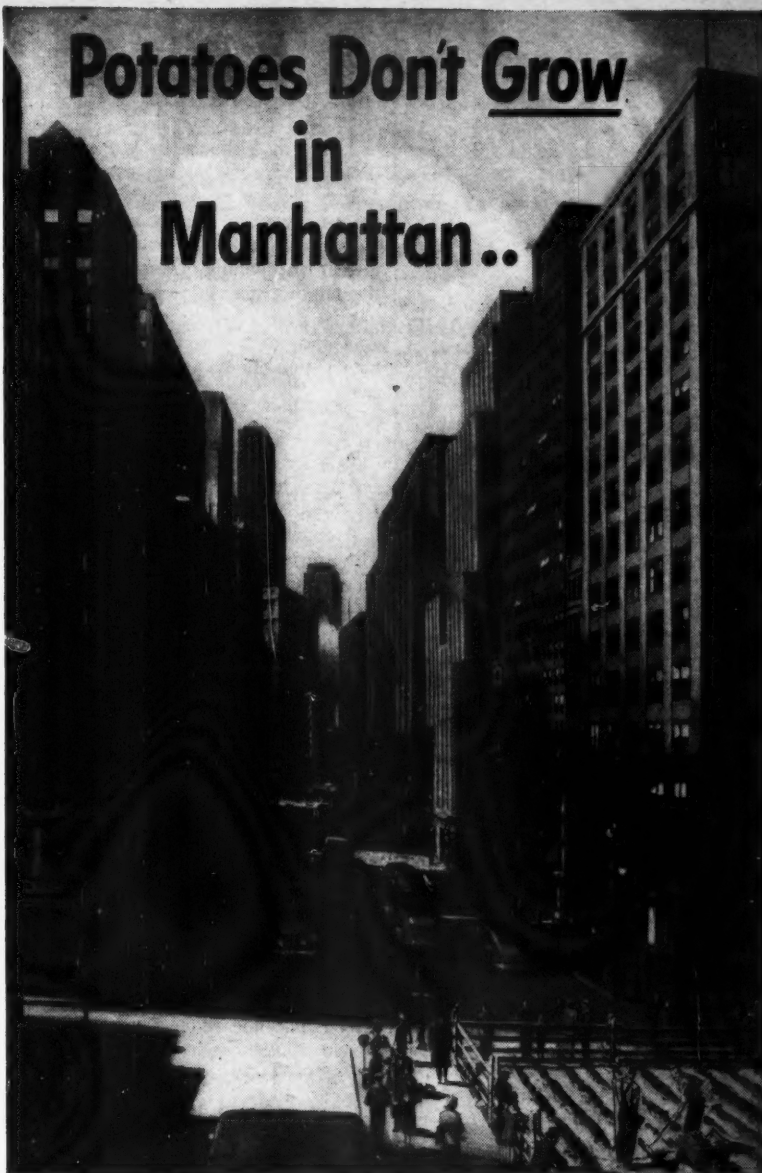
Helen Goldberg, Chairman

Publicity Committee

Eastern District H.S., Brooklyn, N. Y.

(Continued on next page)

Potatoes Don't Grow in Manhattan..



Trucks Bring 'em In — by the Millions!

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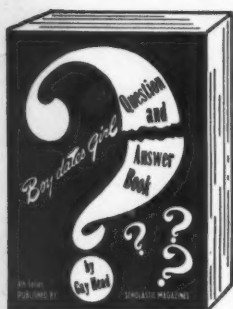
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Boy dates girl

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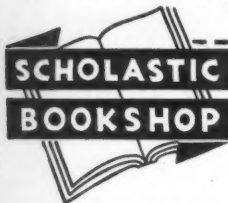
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Say What You Please!

(Continued from page 3)

Dear Editor:

Although I should be writing a letter of disapproval as suggested in your March 9 "Letter Perfect" feature, I have nothing to complain about.

Practical English has helped me greatly in spelling, pronunciation, understanding my reading, and in learning the parts of speech. The nonchalant way the magazine expresses what it wants you to know makes learning easy.

Dick Muller, Jr.
Westview (Pa.) H.S.

• • •

Dear Editor:

I enjoyed "Job Hunt." (Mar. 16) This article should help most high school students or graduates to get better jobs. The personal-data guide sheet should also help the employers to pick better fitted students for jobs.

George Decelles
Laconia (N. H.) H.S.

• • •

Dear Editor:

At the beginning of the year our English teacher informed us that we would subscribe to *Practical English*. I began to get sick as soon as I heard the title. I thought it would be a magazine filled with hard English. Boy, was I wrong!

After reading the first two or three issues, I grew to like *Practical English*. I have but one request. Couldn't you put in another short story?

Richard Guzer
Cheney (Wash.) H.S.

• • •

Dear Editor:

I enjoyed "February Afternoon" by Julius Abrams (Feb. 23) more than any other story I've read in *Practical English*. Couldn't we have more stories written by teen-agers?

Jerry Green
Franklin, H.S., Seattle, Wash.

Watch for our May 25 issue, Jerry. We'll print one of the prize-winning 1949 Scholastic Awards stories.—Ed.

• • •

Dear Editor:

I enjoy all the features in your magazine. Your hints on letter writing are particularly good. In the near future, I hope to turn out a perfect letter, correct in both form and spelling. When I do, I will have you to thank.

Mary Friesse
Stewardson (Ill.) H.S.

Practical English

(Combined with PREP)

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ON THE SIDE

OUR COVER BOY. A little more than two years ago, Dick Contino was a delivery boy for his father's butcher shop in Fresno, California.

Today 19-year-old Dick heads his own musical unit, now touring theatres over the country; records for Magnolia Records; appears on the Horace Heidt NBC radio show; and has had offers from motion picture companies and Broadway producers.

Dick won on the Horace Heidt-Philip Morris Youth Opportunity program for 13 weeks running, copped the quarter finals, and then walked off with the grand prize of \$5,000 and the gold championship belt.

PLAY, ACCORDION, PLAY. In his toddler days Dick's musical "instrument" was an open cigar box strung with strings of macaroni. At the age of six he received the gift of his father's accordion and, after school every day, he practiced.

When Dick was thirteen, his parents decided to buy him a new accordion. Scrimping and saving from their modest business, they rounded up \$200 for the first accordion Dick could call his own.

THE WILL TO WIN. After eighteen months of study with a local teacher, Dick traveled on weekends to San Francisco to study under Angelo Cagnazzo. The teacher and Dick's driving talent were hard taskmasters. He practiced four or five hours daily. When he worked in his father's butcher shop to help pay for the lessons, Dick took advantage of occasional lulls to pump out music in the cold room.

After graduating from Fresno High in 1947, Dick enrolled in Fresno State College. He filled in with jobs on local radio stations, but there was little opportunity for an accordionist in Fresno.

Dick decided to transfer his activities to the Los Angeles area where musicians had wider scope for their talents. He packed his bag, kissed the family goodbye and, on his way to the bus depot, stopped off at the local musicians' union office to pick up his transfer card.

As he walked out of the office, an advance talent scout for the Horace Heidt show came in seeking new young talent. The union agent told the scout about Dick. After a two-block chase, Dick was found and asked to try out. He postponed his trip to Los Angeles—and has been postponing it ever since!

U. S. NURSE, NO. 1.

Lucile Petry, Chief, Division of Nursing,

U. S. Public Health Service

WORKING in a cannery, a dry goods store, and a broker's office during vacations from Selbyville (Del.) High School started Lucile Petry off with some first-rate working habits that helped send her to the top of her profession, nursing. She is now Chief of Nursing in our national Public Health Service in Washington, D.C. She was the first woman appointed as an administrator in public health. During World War II, she headed the Cadet Nurse Corps for quick training of thousands of new nurses.



Her jobs during vacations were encouraged by her father who was principal of the Selbyville High School. "He brought me up to accept responsibility," Miss Petry said.

"My father also taught me to make decisions," she added. "If I didn't know enough to make a decision at the time it should be made, he taught me that it was up to me to find out what I needed to know—and in a hurry." She put this skill to practice during her sophomore year at the University of Delaware when she chose her career. She decided to become a nurse.

"I began working three nights a week as a nurse's aid," she said. After graduating, she took her nurse's training at Johns Hopkins School of Nursing. During summer vacations she studied at other colleges and topped it all by accepting a scholarship to Teachers College (Columbia Univ.) to train as an executive of nursing schools.

"What are the qualifications one should have to be successful and happy in the field of nursing?" we asked.

"A nurse should be a normal, healthy person with an interest in people and a desire to help others," Miss Petry replied.

"Anyone who wants to be a nurse should certainly like people. She must be able to avoid hurting others' feelings and to get along with difficult persons by understanding the reasons for their being difficult.

"Don't choose nursing unless you have energy and good health!" she went on. "Nursing is a field that takes a lot of work. And, of course, the person who's quick to catch on and has a supply of good common sense has important requirements for any field."

"Finally," Miss Petry said, "a girl who chooses this profession should be eager to help make a lot of people well and happy.

"There's always a good job for the qualified nurse. And because nurses get so much experience in understanding the way the other fellow thinks," she added with a smile, "they also make good wives and mothers."



Jo Fischer, Chicago Sun Syndicate
"The connection's okay. Maybe I should stop chewing gum."

"Sorry, Wrong Number!"

SETTING: Reception office of the Lucky Insurance Company.

AT CURTAIN'S RISE: Nana is sitting at the telephone switchboard, backstage center. On her desk is a stack of envelopes which she stuffs with mimeographed letters when she isn't busy at switchboard. One extra chair next to switchboard. Three chairs front right for visitors. Doors at right and left.

JOYCE (enters left): Starting your new duties bright and early, I see. Any calls yet?

NANA: No, thank goodness. I'm glad you arrived before any came through.

JOYCE: I have news for you. You're on your own for a couple of hours. Mr. Frazer called after you left yesterday and said that he would need me for dictation the first thing this morning. You'll do all right at the switchboard. Just remember the things I told you yesterday.

(Joyce exits through door right. Phone rings.)

NANA (picks up receiver): H-a-l-l-o-o. WHO? Mr. Becker? He hasn't come in yet. (Nana hangs up receiver and starts stuffing envelopes. Phone rings.)

NANA (picks up receiver): Yes? You want to call long distance, Mrs. Simms? What number? Mr. Sidney Ditzler at nye-on foh-wah thaw-ree fie-ov tee-you. Okey-doke. (Pause while Nana gets long distance operator.) Operator, I want to call Washington, D. C., 9-4352. That's right. (Waits 30 seconds, then giggles receiver.) Go ahead, Mrs. Simms!

SALESMAN (smooth, slick, carries brief case, enters left): Hello, Sugar. You're new here, aren't you? Is Mr. Hawk in?

NANA: Hello yourself. You want to see Mr. Hawk?

MRS. SIMMS (bustles in from right): What goes on out here? I ask to speak to Sid Ditzler, our salesman in Chicago, and what happens? You connect me with some Sid in the Department of the Interior in Washington.

NANA (apologetically): Oh, I'm so sorry. I knew the name sounded familiar but I thought he was in Washington. (Mrs. Simms exits right. Nana turns to salesman.) Just go right through that door (points right) and walk all the way back. You can't miss him. (Salesman exits right.)

MESSENGER BOY (enters left, whistling; carries huge package and a delivery slip): Just sign here (points to slip).

NANA (signing): Sure.

(Nana puts package on the floor and messenger boy departs. Telephone rings): H-a-l-l-o-o. Mr. Frazer? Just a minute. (Plugs in Mr. Frazer's extension.) Go ahead. (Nana listens.)

JOYCE (enters briskly from right): I can only stay a minute. How're you doing?

NANA: Guess what? Mr. Frazer's son Tim's in trouble again. Just phoned the old man to wire him \$500. Smashed up somebody's truck and the cops are holding him. The police say he was reckless but he denies it—

JOYCE: Where did you hear all of this?

NANA: Tim just phoned his father. He was pretty excited.

JOYCE: You don't mean that you listened in on their conversation?

NANA: Why, yes.

JOYCE: Nana, never listen in on con-

versations. You have a responsible job and listening in and repeating conversations is strictly out. First-class operators never do it. Sometimes you do hear things, when you're making connections, but you promptly "forget" anything you hear.

NANA (crestfallen): Gosh, I'm sorry. (Joyce starts to leave, right.) Oh, Joyce, what should I do with this box I signed for? It's hair nets for the Elite Beauty Salon.

JOYCE: Oh, that's a firm down on the 13th floor. These messenger boys never leave packages in the right places. Always check first before you sign for anything—see what it is. Now you'll have to deliver the hair nets yourself when you go out for lunch. (Joyce exits right.)

MARY JANE (trips into room from left): Nana, darling, how're you doing? All the girls in the typing pool are jealous of you—sitting out here meeting all the visitors. (Giggles.) Have you seen anything worthwhile?

(Mrs. Slate enters right, unnoticed, then pauses as she sees the girls giggling and talking.)

NANA: Well, there was one cute number who came in a while ago. . .

MRS. SLATE (approaching desk): How's the envelope job coming? Nearly through? (Mary Jane departs left hastily.)

NANA: Oh my, no. I've been so busy—what with phone calls and messenger boys.

MRS. SLATE (reaching for the sealed envelopes): I'll take those you've finished. We're anxious to get these in the mail, as you know. (Mrs. Slate exits right.)

NANA (dials a number): Sue, is that you? How about lunch? Busy? Really? That tall blond? How wonderful! (Joyce enters right, briskly. Approaches switchboard with a stack of envelopes.) Oh, no, not tomorrow, Sue. I'm having my hair set. Wednesday, then. Okey-doke. (Nana hangs up.)

JOYCE: Was that a personal call?

NANA: I was just talking to Sue.

JOYCE: No, Nana. Remember the



Mendelsohn in This Week
"I have an Empire State Building at 34th Street and Fifth Avenue."

company memo. Every call costs the firm about 5¢. If each of the 40 people with extension phones makes two personal calls a day, that mounts up to \$4 a day or \$20 a week. Even Lucky Insurance can't afford such a phone bill. That's why we have a pay station.

NANA: I know, but I can't leave the switchboard.

JOYCE: Wait until your lunch hour to make personal calls and warn your friends not to phone you at the office. Now I'll take over the switchboard and you work on the envelopes.

(Nana starts stuffing envelopes. Phone rings.)

JOYCE (picks up receiver): Yes, Mr. Hawk? A salesman? Why, I never send anyone back to you without phoning first. I'm sorry, Mr. Hawk. That salesman must have slipped by this morning by accident. (Hangs up.)

NANA: Oh, I sent him back to Mr. Hawk. I didn't know you were supposed to phone first.

JOYCE: We always phone when a visitor comes in to see anyone. Then if the person he came to see is busy, we tell the visitor to wait out here or to come back later. (Phone rings.) Lucky Insurance Company. Good morning. I'm sorry. You have the wrong number.

NANA: Why bother with that rigmarole about "Lucky Insurance Company. Good morning"? I just say hello.

JOYCE: It's good telephone manners to identify yourself when you answer the phone, whether you're speaking for a business firm or just for yourself. Everyone should immediately identify himself. "This is Harry Wilson, Mary," etc. But to get back to giving the firm's name and saying good morning, always remember that you're representing the company when you're on the switchboard or answering any office telephone. If you're polite and businesslike, other people will be favorably impressed with our company. That's one way to build good will.

NANA: I called Barston, Beetle & Blum

for Mr. Swift yesterday and the receptionist has a voice like Bugle Ann.

JOYCE (laughing): Klondike Kate, you mean! Did you notice how she runs the words together in the firm's name so that you hardly know what she's saying? It pays to speak slowly and distinctly when you're phoning.

(The phone rings.)

JOYCE (picks up receiver): Yes? I'm sorry, Mr. Frazer, Miss Sayles' wire is busy. Yes, I'll call you when she's free. (Hangs up.)

NANA: Her line's always busy.

JOYCE: We have only four trunk lines coming into this office and she manages to keep one tied up a good bit of the time. You can't tell me it's all business, either.

SALESMAN (enters left, approaches desk, winks at Joyce): How about that date?

JOYCE: Good morning, Mr. Parker. You came to see Mr. Hawk, didn't you? Just a minute. I'll phone him. (Joyce makes the call and turns to Mr. Parker.)



Gardner Rea in Collier's
"Yes, I know you're phoning from the car, dear—but where in New Jersey is that steep cliff you're hanging from?"

Go right in, Mr. Parker. You know where to go.

MR. PARKER (as he exits right): Still all business. . . .

NANA: He has quite a line.

JOYCE: That's all it is, really, and he has respect for a receptionist who's businesslike. By the way, have you had to ring the Claims Department yet?

NANA (shakes head): No. Why?

JOYCE: Mr. Randall usually answers the phone and he's an expert at that. He always identifies his department immediately. He'll say in a pleasant voice, "Claims Department, Mr. Randall speaking."

NANA (smiles): I always thought you had to drag out numbers and words on the phone—say nye-un for nine, but you talk in just natural voice.

JOYCE: That's right. Avoid distractions—noise and loud conversations—and then just talk naturally. You should hear my dad! He shouts into the phone as if his voice under its own steam had to carry to the other end of the line. Dad does have one virtue, though. When he's phoning, he states his business briefly. He knows that the person on the other end of the line is busy.

NANA: Mother used to tear her hair—almost—when Mrs. Wilder called up and buzzed about nothing. One day Mom got rid of her by saying, "I'm sorry, but I smell something burning!" Mrs. Wilder was completely "taken in." She answered excitedly, "That must be the potatoes I'm cooking for lunch!"

JOYCE (laughs): You mean that she actually thought you could smell over a telephone wire? You can do a great deal with a telephone—even phone telegrams to the telegraph office—but you can't smell over the wires yet! Here, you take over now and let's see if you've improved your telephone technique.



George Clark, News Syndicate Co., Inc.
"Now don't you sit down at that phone, Clementine Louise Paddleford. Dinner's going to be ready in about one hour."

Post It Properly, Please



Gardner Rea, Cartoons-of-the-Month

"Why worry about what's in it? I set it so it won't go off until tomorrow."

POSTAL RATES

My Dear Madam

Her brother delivered his answer in a businesslike tone of voice. "Oh, no, madam, you've been misinformed. You may send small parcels under eight ounces at the third-class rate of 2¢ for the first two ounces and 1¢ for each additional ounce. Parcel post—also called fourth-class mail—is for packages over eight ounces. Parcel post fees depend on distance as well as weight; that's why you must take them to the post office and let the clerk figure out the exact fee. If you have a small home scale, you can weigh a third-class parcel yourself, affix the proper postage, and drop it in any large mail box."

"That's all very well, my good man," said Sue, "but I know that since I'm going to insure this package, I'll have to take it to the post office even if I do send it third-class mail."

"And do you also know that you can ask the post office to send you a receipt showing that your package was delivered safely?" asked Chuck.

Sue giggled. "Gosh, it sounds as if we're playing 'Can You Top This?' But there is something you can explain to me. What's the difference between insuring a package and registering it?"

"Well, for one thing, registration is more expensive," said Chuck. "You pay only 5¢ to insure something worth \$5, but you'd pay 25¢ to register it. Registered mail receives more careful attention, though, and whoever receives registered mail must sign for it. You'd be smart to register more valuable things. In fact, you can't insure anything for more than \$200."

"Can you register anything at all?" Sue asked.

Please Register

"Yes," answered her brother. "But the top value you can place on registered mail is \$1,000. Another important thing is that you can insure only third-class and parcel post mail. Now suppose you wanted to mail a valuable document—say, a signed lease or contract. You'd certainly send it in a sealed envelope, which means that it would go as first-

class mail. Then you'd have to register it."

"And you'd have to register money, too, wouldn't you?" asked Sue.

"Well—yes. But if you were smart," answered Chuck, "you wouldn't send money. You'd buy a money order at the post office and send that. The person to whom the money order is made out can cash it at any post office or bank, simply by identifying himself."

Sue frowned. "I've also heard of something called a postal note. What's the difference between that and a money order?"

Chuck thought a moment. "Actually, there's little difference," he said. "For small amounts, a postal note is cheaper, since it costs only 8¢. But the notes come only for sums up to \$10. Now a money order up to \$5 costs 10¢, one between \$5.01 and \$10 costs 15¢, and one between \$10.01 and \$50 costs 25¢. So it would cost less to send a \$50 money order than to send five \$10 postal notes."

"My head's spinning!" Sue exclaimed.

Air Mail Rates

Chuck grinned broadly. "Oh, you're a bright girl. I'm sure you could figure it out if you sat down calmly and mulled over it for an hour or so."

"That has all the earmarks of a nasty crack," said his sister. "Though I must admit that hours and hours of mulling wouldn't straighten me out on the rates for air mail postage. They seem to keep shifting them around."

"As a loyal ex-employee of the post office, I resent that," Chuck said. "It's really very simple. You pay 6¢ an ounce for air mail letters in the U. S., to our possessions, and to Canada and Mexico. To Cuba, the fee is 8¢ a half-ounce; and it's 10¢ a half-ounce to the rest of Latin America. To Europe and North Africa, you pay 15¢ a half-ounce, and to any other place you pay 25¢ a half-ounce. And if you can't remember all that, you just look it up in the *World Almanac*, which lists all the U. S. postal regulations."

"Hah, you forgot something very important!" exclaimed Sue. "At least it's important to people like me who dislike writing letters. For the small sum of 4¢ you can send a post card via air mail. Post cards are a life saver."

"Talking about life savers," remarked Chuck, "are you acquainted with the system of postal savings?"

"Oh, no, you don't," said Sue. "No more lectures. Save it for some other time, professor. Right now we're going to see some action. You're going to wrap that package we're sending to Aunt Martha!"

Next week: Savings accounts.

"HAI CAUGHT you red-handed! What are you doing prying in my desk drawers?"

Sue Kay started guiltily at her brother's voice. "For goodness' sake, Chuck, you sound as if you're training to play G-man! I was just looking for some gummed paper. I know you have a lot of mail supplies. You've become so efficient since you worked at the post office at Christmas time," she added sweetly.

"Flattery will get you nowhere," said Chuck. Then, relenting, he asked, "What do you want gummed paper for?"

"I'm mailing a birthday gift to Aunt Martha," answered Sue.

"I thought as much!" Chuck exclaimed. "Don't you know that you aren't supposed to seal packages? Just wrap it up and tie it with twine."

"But I've received sealed parcels," Sue objected.

"Sure you have," said Chuck, "but they've been addressed on a printed label that carries the notation: 'May be opened for postal inspection if necessary.' And I haven't any of those labels."

"You've failed me!" said Sue with mock disappointment.

Chuck looked resigned. "I suppose there's only one way for me to make up for it—I'll help you wrap the package. What did you get Aunt Martha?"

"Four lovely hankies," said Sue, adding, "for which you owe me \$1.50."

"Handkerchiefs—they'll make a nice light package," Chuck said, ignoring his sister's financial details. "It can go third-class mail."

"But I thought packages were always parcel post mail," said Sue.

May 4

Dear Joe,

You don't have to read the stars to know that your friend, George Pickett, will make a topflight salesman!

No wonder he was annoyed when his finicky lady customer insisted that he show her every tennis racket in stock and then started walking away without so much as a "thank you." But a salesman should never lose his temper as George did. Luckily he realized his mistake and apologized.

Making an apology isn't an easy thing to do, but the longer you hesitate, the more difficult it is. Jinx Colvin found that out in a recent "incident" concerning Hal Harkness, her O.A.O. of the moment.

The "incident" occurred at the Sugar Bowl after school one day. Hal had made a date to meet us there for a soda. When he didn't show up, I could see that Jinx was upset. I played several records on the jukebox, but she didn't listen. She was getting angrier by the minute.

Just as we finished our sodas and were ready to leave for home, in walked Hal with a great big grin on his face. That didn't stop Jinx—she exploded!

Well, Hal's red hair got redder and he blew his top. After some pretty bitter words—which neither of them meant—Hal left, slamming the door.

A few minutes later Scoop Ludlow and some of the other fellows came in. "Did you hear the news?" Scoop asked. "Coach Swick has just made Hal manager of the track team. He sent for Hal right after school and told him about it."

So that was why Hal was late—and why he had such a big grin on his face! I looked at Jinx, but she was still in a swivet. "He can be manager of the Chicago Bears—or Cubs—or whatever they are," she stammered, "for all I care! I'll never speak to him again as long as I live!"

Jinx stayed in that mood for days. Hal was miserable, too; but because of their pride, neither of them would apologize. I begged Jinx just to say she was sorry for having exploded without waiting to hear Hal's explanation, but she kept on eating her heart out until she actually looked sick.

Finally, though, she wrote Hal a note of apology. The next day they were both all smiles and Jinx whispered to me during first period, "Everything's okay. I wish I'd taken your advice sooner."

"I'm sorry" are two little words that can make a whale of a difference in any dealings with other people. Next to "thank you," they're the most important words we use in everyday speech, I think.

On buses—and sometimes in the corridors at school—you get pushed or shoved, and it makes you angry. Your first reaction is to push back! But I've noticed that if the person who does the pushing says, "I'm sorry," my annoyance disappears like magic. I feel as if the person is my friend.

Which reminds me—"I'm sorry" this letter is later than it should be. I'll do better next time if you'll forgive me and write soon!

Sincerely yours,

Jane



WHEN I went to Europe for CBS before the war, one of my big jobs was to find expert newsmen to broadcast for the network from all the important cities. Occasionally I'd receive cables from our New York office, saying that while they thought highly of all the men I'd chosen, Mr. A's diction wasn't quite up to snuff or Mr. B didn't have an especially good radio voice. But I wasn't looking for men with perfect diction or ideal speaking voices.

Edward R. Murrow—ace CBS news analyst—was discussing what it takes to be a good radio commentator.

"I was looking for correspondents who had the right background for the job, men who understood the news and could explain it clearly," said Mr. Murrow. "As long as they had no serious speech impediment, their voices were unimportant to me. I was hiring reporters, not announcers."

News and Views

Do you know the difference between a news announcer and a reporter? The announcer brings you straight news—accurate facts on the events of the day. He reads a script that has been prepared by the newsroom staff of his station. This newscast script corresponds to straight news articles in a newspaper.

Any opinions or explanations in the script should be in quotes. They should be statements made by men concerned with the events, and the men who made these statements should be identified—just as they are in the straight news stories in your daily paper.

But the news commentator—or analyst or expert reporter, as he's sometimes called—has a different job. He's the radio equal of the newspaper's editorial writer or columnist. He, too, gives



Chon Day in Saturday Evening Post
"This report comes from a reliable—
ha, ha, ha—Russian news agency!"

the facts—but he goes on to explain their meanings. If you think this is an easy job, consider the commentator's problems in presenting events and analyzing them honestly.

Radio's ever present bugaboo—time—is the first obstacle. No commentator can cover the world in fifteen minutes; therefore, he must select a few topics and ignore the rest. How does he decide which topics to highlight?

"We're all the prisoners of our own experience in this respect," said Mr. Murrow. "We tend to discuss those areas of the news which we're most familiar with. Since my own greatest experience has been with the international scene, I feel most at home discussing events on that level."

From where you sit as a listener, Mr. Murrow's point brings up several interesting questions: *Should you limit your listening to one commentator? Is a network, or station, doing a thorough job if all of its commentators have the same general opinions? Is a commentator entitled to take only one view of the news, as well as devoting most of his time to one type of news?*

Mr. Murrow supplied one answer to that last question.

"A commentator can't help injecting his own opinion into his analysis," he said. "I don't think he should try not to inject it. He is supposed to know more about the topic than the average listener does; he's using his knowledge to clarify the subject for his audience."

"But"—Mr. Murrow emphasized—"he must clearly label it as his own opinion, rather than try to give the impression that this is the one and only possible explanation of the news."

How can a commentator avoid this



Steinltz in Saturday Review of Literature
"The news headlines tonight concern the atomic bomb, the UN, and a new recipe for strawberry whipped cream pie."

Radio Talks

"one-and-only" bias? Mr. Murrow does it by "spelling out" his reasoning for his audience. This gives the listener a chance to judge whether the commentator has based his opinion on facts and clear thinking.

An alert listener will ask: *Did the commentator use facts? Were his facts accurate? Did he consider all the available facts? Did he add up the facts logically to reach a reasonable conclusion?*

This same approach marks Mr. Murrow's analyses of what future developments may be.

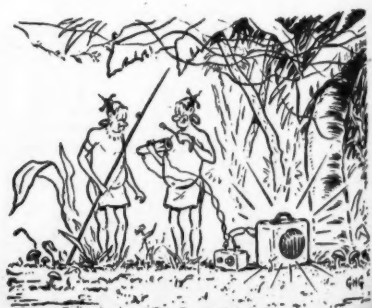
"I don't go in for sensational predictions," he said. "Rather, I try to explain what may happen by using a clear-cut formula: (1) This is what has just happened. (2) Certain other things have happened in the past. (3) On the basis of this past experience, it is logical to assume that such-and-such may happen in the future."

Analyzing the Analysts

We asked Mr. Murrow to give us a down-to-earth formula for judging radio commentators, and he lined up his yardsticks in this manner:

A commentator should:

1. *Know what he's talking about.* He must have a good background in current affairs and history.
2. *Be intelligible.* He must be able to think clearly and without prejudice. He should present accurate facts and express his ideas simply.
3. *Offer simple illustrations to explain his points.* In describing an unusual event or scene, an analyst should use comparisons that are familiar to his audience.
4. *Use the smallest possible number of adjectives.* ("If something is incredibly hot or cold," said Mr. Murrow, "a



George Hamilton Green in Collier's
"Just a turn of the dial and it sounds louder than any beast in the jungle!"

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good reporter can convey the intense heat or cold by his tone of voice, and by the details he describes. He doesn't need a string of meaningless adjectives to describe the heat.")

5. Discuss the news like a human being, not like an oracle. ("The job of analyzing news on the radio puts a man in a powerful position," Mr. Murrow pointed out, "and sometimes it goes to his head. In evaluating a commentator, I'd willingly trade 20 per cent worth of ability for 5 per cent worth of humility in the man. A good newsman should be able to admit when he's been wrong.")

On the Spot

News analysts and special reporters don't always sit in a quiet studio and discuss events from a carefully-prepared script. Often they report to you in the midst of great excitement, bringing on-the-spot descriptions of history-making events.

During the war, radio reporters broadcast from landing barges, battle fields, and air transports. Today we hear "spot" reports of inaugurations, U. N. sessions, conventions, and sports events.

These reports can be measured by the same yardsticks outlined above by Mr. Murrow.

If you've never considered a sportscaster as a news analyst of sorts, you might be interested in some advice given recently by Red Barber to a group of New York high school editors. "A good sportscaster can't be a fan," said "the old redhead." "The listener expects the broadcaster to give an honest, accurate, and impartial report of what actually is taking place on the ball field. He doesn't want a rooter's opinion."

If you've never considered the difficulty of giving an accurate, clear, and vivid picture of a scene, you might be interested in Mr. Murrow's opinion that spot news and special events broadcasting is even more difficult than news analysis. The reason? "One of the hardest things in the world is to say what you see, rather than what you think," said Mr. Murrow.

Taking Sides

News programs aren't the only ones that air current events. The issues of the day are constantly viewed and re-



"We interrupt the special news flash to continue our regular program."

Al Kaelin in Collier's

viewed on radio's discussion shows. International and family problems, literature, art, politics, and economics are analyzed by experts and not-so-experts in each field.

Many of these shows are informal round-tables. The guests are presented with a question which they discuss in a spirit of give-and-take. A moderator keeps the experts on the subject, and guides them to reach one or several conclusions on which they can all agree.

Another popular type of program is the forum. Here the participants take sides, each one presenting a brief report on his view of the subject. A question period follows, with members of the audience challenging the experts on certain statements or arguments. The forum's moderator keeps the speakers within their time limits, sees that no guest monopolizes the question period, and sums up the ideas presented.

You can ask these same questions in criticizing round-tables, forums, and other variations on the discussion theme:

1. Is each guest well-qualified to discuss the topic at hand?
2. Have the program planners invited guests who represent all shades of opinion?
3. Is the moderator absolutely fair and impartial?
4. Does each guest present facts, and argue logically?

Living Documents

Today's problems are often dramatized and highlighted by being presented in story form. These dramas are called documentaries. A good documentary must live up to two sets of yardsticks: (1) It must present an honest, factual survey of the problem. (2) It must stand on its own as a well-written, well-produced radio drama.

Everyone agrees that the purpose of

a documentary is to inform and educate the audience. Some people feel that the best way to do this is to "take sides" and present a solution for the problem. Others think that a documentary should be strictly impartial and should allow the listener to make up his own mind about the solution.

From where you sit, the important thing is to be able to recognize whether a documentary is taking sides and to decide "on your own" whether you agree with the solution it suggests.

"In the Public Interest..."

Do you remember the first article of this series which explained that radio stations are given licenses on the promise that they will broadcast "in the public interest"?

How should a network or a station meet that requirement? We can set up yardsticks for answering that question, too:

1. Does the station (or network) offer good entertainment programs? (You can measure these according to the yardsticks we've set up for dramas, quiz shows, and variety programs.)
2. Does the station (or network) offer valuable "public service" (or "public interest") programs? (You can measure these according to the yardsticks we've set up for news reports, commentators, discussions, and documentaries.)
3. Does the station (or network) offer a well-balanced schedule of entertainment and public service programs? (You can measure this only by attentive listening and sound critical judgment.)

This is the fifth article in a series on "How to Choose Radio Programs." Next week: High School Radio Workshops.

A SUPERSONIC ideal" Fred exclaimed enthusiastically.

"By the way," Jim asked, "do you know what that word means?"

"Sure," Fred said, "it means 'superterrific' or 'the latest thing.'"

"I don't think it makes any difference what it really means," Jean spoke up. "Fred made clear his meaning by his tone of voice."

"Sure, his shout would have told me a block away that he thought he had a world-shaking idea," Jim grinned. "But you might be interested to know that 'supersonic' actually describes a sound pitched so high that human beings can't hear it. Also, it may mean traveling faster than sound."

Adopting "supersonic" as an up-to-date superlative is good fun; but getting into the habit of taking over words, forgetting their dictionary meanings, and using them to mean simply "good" or "bad" is not a good plan. It leads to fuzzy thinking. It also makes life easy for propagandists. You may think they're telling you facts while they're really making you feel "for" or "against" something.

Tongue-tied

Suppose you had only the two words "good" and "bad" to use as descriptive words. You wouldn't be able to say much. These words describe a vague feeling, not definite ideas.

For instance, if you had a date and went to the movies, you could explain that you "liked" the movie, but not *why* you liked it. (You couldn't give a detailed *opinion*). When you reached home, you could let your folks know that you'd had a pleasant time, but not what you did. (You couldn't tell the *facts*).

Words that are often substituted for "good" and "bad" (such as "terrific," "swell," and "peachy") limit you just as



Misha Richter in Collier's
"Maybe I don't have my facts straight, but everything else is really true."

much. They are simply sounds you make. If you smile when you say them, people know that you're pleased. If you frown when you say them, others realize that you're not pleased.

When we use words that mean something only by our purrs or growls, we are being lazy in our thinking and speaking. There are many specific descriptive words to use in explaining your opinions. Suppose someone is being careful about spending his money. If you approve what he's doing, you say he's *budgeting* his money; if you disapprove, you say he's being *stingy*. Someone can *laugh musically* or *croak*; he can *step out briskly* or *strut*.

The Fact Is . . .

Some specific words, such as *cow* and *chair*, have fairly simple meanings.

Others, such as *idealist* or *reactionary*, are harder to give exact definitions.

Unfortunately many people give words that are hard to define the vague, emotional (or opinion) meanings of "good" or "bad." For example, someone may picture a *labor leader* as an irresponsible person who spends his time in shouting and name-calling. He may have met such a labor leader at one time; or perhaps he's just heard other people refer to labor leaders in this way. Now whenever he hears the phrase *labor leader*, this picture comes to mind. To him *labor leader* is no longer a specific descriptive phrase but a substitute for "bad."

Another person may have a mental picture of an *employer* as a hard-bitten old codger who is interested only in making money for himself. To this person *employer* is no longer a specific descriptive word; it is a substitute for "bad."

Such inaccurate mental pictures are the bases of prejudices. The person who falls into that way of thinking may not realize that he has changed specific descriptive words into emotional (or opinion) words; but the result is that his prejudice keeps him from thinking

Learn to Think... STRAIGHT

clearly or fairly. It also becomes difficult for others to talk to him; he confuses them because he uses a specific descriptive word as if it were an opinion word.

A salesman or propagandist who knows of this person's weakness can easily influence his opinions on many subjects. All he has to do is to say that *labor leaders* (or *employers*) are "for" or "against" something and this prejudiced person reacts the opposite way.

If someone said to you, "Mr. X is a stuffed shirt," you would spot that immediately as *one* person's opinion. But it's not as easy to realize that you are using a factual word as if it meant "good" or "bad." If the propagandist knows you have a prejudice against Democrats (or Republicans, etc.), he might tell you that "Mr. X is a Democrat (or Republican, etc.)" and thus influence your opinion without your realizing it.

How Do You Stand?

Take a look at the list of words and phrases below. If your reaction to a word or phrase is "for" ("that means something good"), check it. If it is "against" ("that means something bad"), circle it. If your reaction is neutral, make no mark.

Then ask yourself these two questions: (1) How did I get this reaction? Do I have good reasons for it? (2) Could I give you a good definition of the word or phrase?

poet	financier
football champ	socialist
funeral parlor	bureaucrat
operator	corporation lawyer
plumber	small businessman
hard peace	big business
poor	college graduate
rich	New Deal Democrat
pacifist	crat
taxes	Old Guard Republican
monopoly	lican
free enterprise	dishwashing
	agitator

Use the words above only as specific descriptive words. Don't use them as substitutes for "good" or "bad." You can't think clearly or fairly if your mind is cluttered with prejudices.

WHAT will the English Club have for a program next?" Phoebe Phipps demanded at lunch. "I hear that we're going to play 'post office' today!"

Jim Letson laughed. "True, but not the way you mean it! This is a post office game to help us learn postal regulations."

That's a good idea. Let's play "post office," too.

Here are the questions that the program committee prepared for the English Club. What is the correct postal regulation for each problem situation?

1. "Just put a 1½¢ stamp on this envelope for me and I'll write Don a note on the back of this birthday card," Ella Marr told her friend, Vee Hatch.

Question: Can you write a note on a greeting card which you're sending at the third-class rate (1½¢ for each 2 ounces)? Or are you limited to such conventional greetings as "Best wishes" or "Congratulations"?

2. Bill Webb reread the note that he'd written to Tom Darst in the margin of a page of *Life* magazine. "This is the article about our swimming team that I told you about. 'Yours truly' is on the diving board in the top picture!"

Question: Can Bill send that magazine as second-class mail? Or must he pay first-class rates because he's written a note in the magazine?

3. "I've found the darlinest little envelopes and note paper!" Helen Sikes exclaimed, "but Mother says that the post office doesn't approve of the use of such small stationery."

Question: What are the postal regulations governing the size of post cards and envelopes which are acceptable to the post office?

4. "I'll just put this pair of hose back in the box and send a note in the box, telling the store: 'Please change for size 9,'" Mary Jane Lomax decided.

Question: Should Mary Jane put a note in a parcel post package? Or should she write a separate letter?

5. "Mary Jane," Mr. Lomax said, shaking his head, "when are you going to learn how to wrap a parcel post package correctly?"

Question: What are some rules for wrapping parcel post packages?

6. Lee Walzer wrapped the box of homemade candy carefully. "I won't mark it 'Perishable,'" he decided. "The post office might charge me extra."

Question: How should you send goods that are perishable or fragile? Should you mark anything on the wrapper?

7. "Creeps!" exclaimed Jack Berk to his sister. "I'm out of air mail stamps. Can I use two ordinary three-cent stamps and mark the letter *Air Mail*?"



Question: Is it okay for Jack to do that?

8. "I don't know why you're sending that letter air mail anyway," Jack's sister answered. "It'll get there just as quickly by regular delivery."

Question: Under what circumstances does first-class mail arrive just as quickly as air mail?

Neither Snow Nor Rain . . .

The U. S. Post Office has a slogan: "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds." Yet every year thousands of letters, post cards, and packages are returned to their senders or go to the "dead letter" office because post office patrons failed to observe one or more postal regulations.

Let's see what the rules are:

1. *Writing isn't permitted in or on any third-class mail (miscellaneous printed matter other than newspapers and magazines sent second class and packages weighing under 8 ounces) except as follows:* You may write such inscriptions on greetings cards as "Best wishes" or "Merry Christmas"; but you must send the envelope *unsealed* if you want the third class rates (1½¢ for each 2 ounces). If you write a longer, personal message or seal the envelope, you must send it first class. On the wrapper of a third class package, you may write directions for the post office (such as "Printed Matter" or "Photography") but you must not write directions to the receiver of the package (such as "Please send out," "Hand out to your workers," etc.).

2. *Writing isn't permitted in or on any second-class mail (magazines and newspapers) except as follows:* You may write "Marked Copy" or "Sample

Copy" on a magazine's wrapper. In the magazine or newspaper itself, you may correct typing errors in the text and designate by some mark (X) certain copy. You may *not* draw attention to an article or item *by words*. Handwriting makes the mail first-class mail.

3. *Unusual-sized cards and envelopes are objectionable.* Frequently the stamps on such pieces of mail must be canceled by hand because the pieces will not fit in the canceling machines. Also, they don't fit well into the separating cases and they're difficult to tie securely with other mail. Cards are *unmailable* as post cards if they are larger than 3 9/16" by 5 9/16" or smaller than 2 1/4" by 4". Unmailable also are post cards containing bits of glass, metal, mica, sand, tinsel, etc., and those containing statements of past due accounts.

4. *Don't include handwritten or typed matter in parcel post packages.* If you like, write a first-class letter and paste it to the front of the package. Exceptions: You may include customers' orders or bills for the goods which are in the package.

5. *Heavy brown wrapping paper is suitable for wrapping packages.* Red paper is prohibited (difficult to see stamps or read addresses on it). Heavy cord or twine should be wrapped around the package twice both ways, and the crossings should be securely tied. Use ink (never pencil) to write the address. The post office may reject packages which don't contain the return address. Don't put *any* addresses on the backs of packages.

6. *If packages contain perishables or fragile articles, write Perishable or Fragile on the wrapper.* There is no extra charge, but such marked packages receive special care in handling. Often you are wise to send perishables by special delivery.

7. *Use air mail stationery and air mail stamps if possible.* If you do use ordinary stamps, be sure to use the right amount of postage and to mark *Air Mail* just below the stamps.

8. *Air mail isn't always faster than other mail.* If your air mail letter doesn't arrive in time for the last delivery on Saturday, it will not go out until Monday morning. A first-class letter traveling by train may also arrive in time for a Monday delivery. Also letters traveling to towns well off regular air-mail routes may not arrive any faster than other forms of mail.



"I'd like to order some money, please."



Test Your READING SKILL

SHORT though it is, "Landmark" (page 20) has a good deal of meat. The author gives us food for thought by telling his story from several angles.

Did you notice that fully half the story dwells on the hot, barren loneliness of the desert road on which Ames is only a landmark? Then the author tells you a little about the background of Frank Ames, the man who made the landmark. And finally—in the brief, "punchy" way of "short shorts"—he drops the clue to Frank Ames' reason for living as he did. Frank's story has a double impact on the reader because of the thorough build-up of the first half of the tale.

Can you complete each statement about the story by filling in the blanks correctly?

1. The traveler who took the desert

road would discover that "Coyote Creek" was _____.

2. When this same traveler came to "the town of Ames," he would see _____.

3. If the traveler asked Frank Ames why he lived "out in the middle of nowhere," the fullest answer he'd receive would be: "_____."

4. Before Frank moved to the desert, he'd been sharing a successful _____.

5. Frank had moved to the desert a few months after he'd _____.

6. Frank's real reason for coming to the desert had been that _____.

• • •

Now that you've read "Post It Properly, Please" (page 8) and "Letter Perfect" (page 13), you should almost be

able to qualify as a first-class post office clerk. Let's see if you can.

Read each situation carefully and then answer the questions, giving reasons for each answer.

1. You're mailing a small package which you've weighed and found to be 7 ounces. Can you send it *third-class mail, insured*, by putting the proper postage on it and dropping it in a large mailbox?

2. You're sending a copy of your school paper to a friend. In one margin you've scribbled, "What do you think of this editorial's stand?" Can you send the paper at the cheaper second-class rate, or must it go as first-class?

3. You've just received a money order as a birthday gift. Where do you go to cash it; and what will you be asked for before it's cashed for you?

4. You're planning an out-of-town visit, and you've just discovered that you'll have to take a later train than the one your hostess suggested. You haven't time to write a letter, but you want to be sure your message will arrive within two days. How should you send it by mail?

Answers in Teacher Edition



TIPS ON READING

Jesse was a man, a friend to the poor,
He'd never see a man suffer pain;
And with his brother Frank he robbed the
Callatin bank,
And stopped the Glendale train.

WOULD YOU sing that verse, or would you say it? It doesn't really matter, for this tale of Jesse James is a ballad. When we sing it, we call it a folk song. When we recite or read it, we call it a narrative (or story) poem.

Narrative poems are as old as history; in fact, they are history. They tell the legends and history of peoples all over the world.

Before printing was invented, local history was handed down from father to son by word of mouth. Usually these exciting tales of great battles and gallant deeds were told in rhyme, to make them easier to memorize. Often they were set to music and sung to the people in market places and village squares and taverns.

These poems were written—and are still being written—for one purpose: to

tell a story. So when you read them, you're looking for a story; you're not going to let the awesome label "POETRY" get in your way. If you like rousing, intriguing, amusing stories, you're going to realize that the writers of narrative poems are simply using poetry as a device. They've decided that the best way to tell their particular tales is by giving them rhythm and making them rhyme.

If you've ever read or heard the old ballad about Lord Randal, you know that it's the sad story of a young man who has been poisoned by his sweetheart. The tale is told in a conversation between the young lord and his mother. It begins:

"O where have you been, Lord Randal,
my son?

"O where have you been, my handsome
young man?"

"I have been to the wild wood; mother,
make my bed soon,
"For I'm weary with hunting, and fain
would lie down."

Simple? Of course it is—so simple, in fact, that it might not add up to anything if it were told in prose. So the ancient balladeer put it into poetry to point up the sadness and the irony of the story.

But story poems needn't be sad. Isn't the gallop and bounce of poetry the perfect device for describing stirring adventures? Robert Browning thought so; and that's why he wrote a poem

about "How They Brought the Good News from Ghent to Aix." Here's how Browning begins his saga of three horsemen who raced from Ghent (pronounce *g* as in *go*), Belgium, to Aix (akes), France, with news of a successful battle:

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped
all three;

"Good speed!" cried the watch, as the gate
bolts undrew,
"Speed!" echoed the wall to us galloping
through . . .

There's lots of room for laughter in poetry, too. You won't have to look far in any anthology to find tales of pure nonsense, like Lewis Carroll's famous "The Walrus and the Carpenter":

The sun was shining on the sea,
Shining with all his might;
He did his very best to make
The billows smooth and bright—
And this was odd, because it was
The middle of the night.

If you'd like to finish reading the stories we've quoted here, you'll find them all in *The Pocket Book of Story Poems*. You might also want to read and sing the ballads in another pocket-size book, *A Treasury of Folk Songs*. (Your teacher can order them from Scholastic Book Service, 7 E. 12 St., New York 3, N. Y.) Both books tell and retell stories of love, hate, adventure, and mystery that always make good reading.



PRACTICE MAKES PERFECT



Vol. 6, No. 13, May 4, 1949

Name _____

Class _____

Watch Your Language!

We think you'll be interested in the following student composition on television. It came to us from a teacher who thought we might like to publish it in *Practical English*.

We haven't changed any of the author's thoughts. We just seasoned his composition with a few grammatical errors. You find the errors. Underline them and correct them in the spaces in next column. Two points each. Total, 20.

The Menace of Television

Now that television is burrowing more deeper into the lives of the American people, it's time we stopped to think about what will happen to us when everybody has a television set. Make no mistake about it. The time is not far off when television sets will be as common as radio sets.

Let me say at the beginning that I think television is a menace. When television displaces the radio, we'll go from bad to worst. Radio offers us very little today in the way of cultural and educational programs. Television, I feel, will offer least. This may surprise many people who think that television is the final answer to the public's demand for more

better programs. But they are just kidding themselves. Television is like that famous flower, the trillium. It looks beautifully, but it doesn't smell sweetly. It attracts by its appearance, but it repels by its odor. Not that television has an odor, but you know what I mean. (It just occurs to me that pretty soon science may find a way to transmit odors, too—that's when I buy myself a one-way ticket to the Zulu Islands!)

What, you ask, are my special gripes against television? Well, first of all, I think too many of the programs are just sheer "corn." I'd rather not name any names. I might be sued. I'm referring to some of those so-called vaudeville programs that were "old hat" when grandpa wore side whiskers.

Secondly, I don't like all those second-rate old time movies on television. If I want to see grade B and C pictures, I can go to my neighborhood movie.

Thirdly, something will have to be done about the television sets themselves. Ours hasn't worked good from the day we got it. It howls like a pig with his tail caught in a door. The images are full of spots. The lighting is bad for the eyes. The screen is too small. I look at mine with a pair of binoculars.

Maybe you think I write this way because I'm not feeling good today. Maybe you think I'm just sour on life at an early age. Well, I think there's nothing wrong with me and, in addition, I know that many of my friends feel just like I do. I don't usually shout so strong about such things, but television has certainly riled me.

Maybe in the future, the technical experts and the program people will get most of the bugs out of television. Right now, however, the only things I like on television are the sports events and "Howdy-Doody." Call me a moron if you wish!



Ted Key in Saturday Evening Post

"I really can't talk, folks, but if I could talk, you bet your life I'd tell the world, TRY WOOFIES—the super biscuit for super dogs! How do you spell it? W-O-O-F..."

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2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

My score _____

Are You Spellbound?

Today we're going to sound off on the subject of popular songs. You aren't expected to agree with everything we're going to say.

As a matter of fact, we'd think something was wrong if you did! This is only one man's opinion. So go ahead and tell us how you feel.

There's just one little matter we almost forgot to mention. Before you can be admitted into the Inner Circle of Grippers, you'll have to spot all the misspelled words we've thrown into our little essay.

Send your corrections in together with your objections—and praise, too, we hope. We can't be entirely wrong.

Underline the misspelled words and correct them in the spaces following the quiz. Count one point for each mistake you find and correct. Total, 25.

After a few months of pretty steady listening to the hit tunes of the day, I am reluctantly coming to the conclusion that most of them aren't worth a plugged scent.

Our after our, the radio grinds out the same melancholy stuff. Its truly embarrassing to listen to most of it. In the beginning, I was, I admit, fascinated and even entertained. But now I'm just about fed up. I think I'll get tomaine poisoning if I have to listen to another "goeey" song.

Let me make this clear. I'm not attacking *all* popular songs—only a certain type of *love* song. (No, I'm not against love!) I'm referring to the kind of song in which the fellow is always made out to be a heal. He's always breaking the girl's heart. He doesn't have the sole of a gerkin (pickle to you.) He's just a mean cuss through and through.

What the girl ought to do is ring his neck or take a good course in psychology. But, of coarse, that would be too easy.

What does our fare one do instead? She pines and whines and moans and groans from mourning to evening—day in and day out. She calls him a lovable villian and keeps telling all the world that she can't live without him even though he's breaking her heart.

I had always thought that being in love was a wonderful experience. Judging from these popular songs, however, I don't think I'd like to try it. I'd rather go off to some dessert aisle and chase nats than be overtaken by this tragedy called love.

Fortunately, there are some people who write more sincerely about love. They find that being in love makes you gay, gives you a lift. So when I meat my villige belle, I'm going to sing *Buttons and Bows* to her instead of dreary stuff like *I Cry For You*!

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May 4,

Sign Language

In the following little tale, you'll find some words that *should* be capitalized. Underline them and write them correctly in the spaces below. You'll find other words that *shouldn't* be capitalized. Underline these, too, and write them correctly in the spaces in next column. One point for each. Total, 30.

The story? Well, it might be true.

There was never a monday morning like this one. At least, that's the way it looked to Margaret. There was the feeling of Spring in the air—soft breezes, budding trees, chirping birds. Just the kind of day, Margaret thought, when I'd like to be going places—not to James Madison high school either. Maybe to some mongolian mountain peak or to a shawnee festival or maybe on a slow boat to china—any place to get away from this part of the world where all I see is the Polyclinic hospital, the hotel Aldridge; away from Larchmont street, Boylan boulevard, and Appleby park, and out of Kings county.

Maybe it's the gypsy in me, but I'd like to be deep in the heart of texas or somewhere in the northwest or blowing bubbles on jupiter; or even back to the middle ages or the renaissance or somewhere East of Suez with uncle Jack.

I have a yen to see how they did things in old testament times. I feel like reading the koran instead of superman. I'd like to play a game of tennis with king Gustav of Sweden or rip off a boogie-woogie duet with president Truman.

What am I saying? I can't go on like this. What will professor Bluegrass say when he sees me in this state? What will the gang say? This won't do. Here I am at school and there's nothing to do but face it. I'm going to follow the advice in those two hit songs: *Brush those Tears from your Eyes* and *Powder Your Face with Sunshine*. That ought to fix me up for today anyhow. Maybe I'll feel better tomorrow. It's Friday, thank goodness.



Frank Owen in Collier's

"You sure can make a mess out of only 26 letters, can't you?"

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28. _____
29. _____
30. _____

My score _____

Correctly Speaking

Column A and Column B contain two different pronunciations of the word in Column 1. Only *one* pronunciation is correct. Underline the correct pronunciation. The *accented* syllable is printed in capital letters like this: de FINE. One point for each. Total, 25.

Word	Column A	Column B
1. comparable	com PARE uh bull	COM purr uh bull
2. condolence	con DOE lence	CON doe lence
3. confidant	con FIE dant	KON fee.dahnt
4. corps	corpse	core
5. costume	COS tume	cos TUME
6. coyote	COY yoat	KI yoat
7. debris	deh BREE	de BRISS
8. oasis	oh AY sis	OH sis
9. obese	oh BESS	oh BEESE
10. orchid	OR chid	OR kid
11. reservoir	rez er VOY er	REZ er vwahr
12. revolt	re VAHLT	re VOHLT
13. ruse	roose	ruze
14. semester	SEM es ter	sem ES ter
15. sincerity	sin SER i ty	sin CERE i ty
16. admirable	AD mir a bull	ad MIRE a bull
17. solder	SOLE der	SOD der
18. caprice	ca PREESE	ca PRICE
19. atoll	AY toll	AT ol
20. archipelago	ar ki PEL a go	ar chi PEL a go
21. alias	uh LIE us	AIL lee us
22. architect	AR ki tekt	AR chi tekt
23. bouquet	boo KAY	boo KWET
24. coupon	COO pon	KEW pon
25. cello	CHELL o	SELL o

My score _____

My total score _____

Answers in Teacher Edition

Catch That Error!

Our "Eagle Eye" awards for this week go to Marilyn Heinen of Andrew Jackson High School, St. Albans, N. Y. and Donna Kuskie of Westview (Pa.) High School.

As Marilyn points out: "In the April 6 edition of *Practical English* on page 20 in the quiz directions, the word *tougher* is spelled *toughter*."

As our proofreader points out: "Wouldn't you *know* that would happen in the *Are You Spellbound?* column?"

Donna's correction concerns our pronunciation column, *Correctly Speaking*, and our phonetic spelling of the word *bronchial*. It seems that in our March 16 column we spelled it phonetically this way: BRON key al. Previously in our February 9 survey quiz the correct phonetic spelling of the pronunciation of the word had been given as: BRONG ke al. Donna's class had checked the dictionary on our February 9 quiz pronunciation and found us correct. Then about a month later we pulled a fast one and dropped the "g"—and also made the second syllable a long "e" sound as in "key."

Okay, Donna, this month we have our "g's" back and we've shortened that "e" sound. The second syllable really should be like the "i" in "ill."



HOW'S THAT AGAIN?

By SLIM SYNTAX

In your March 9 issue Mary Ann Columba asked for a device to use in telling "their" and "there" apart.

In our English class we do have such a device.

If you remove the *t* from "their," the word is "heir" which also means and shows ownership. If you remove the *t* from "there," you have "here" which also shows place or direction.

Audrey Brezin, Farragut H. S., Chicago, Ill.

Thanks to Audrey and her English class. *Their* ingenuity makes me wish I were *there*. *They're* a wide-awake class, *there's* no doubt about it—is *there*?

• • •

What is the plural of *hippopotamus*?

K. V., Staten Island, N. Y.

The preferred plural is *hippopotamuses*. Occasionally, however, you'll see *hippopotami*. Webster's accepts this, but prefers *hippopotamuses*. Either way, you've said a mouthfull

• • •

Our class has a problem we would like to have answered. In the March 9 issue, page 3 (Marks of Maturity), sentence 2, 2nd paragraph: "The boss asked Ed to put some printed material into envelopes, address the envelopes and mail them that afternoon."

Should you put a comma after the second *envelopes* and before *and* or not?

Margie Berkompas, Byron Center (Mich.) H. S.

Yes, we think we *should have*, Margie, although this is something about which even the experts can't agree.

If we'd put a comma after the second *envelopes*, then it would have been absolutely clear that the boss asked Ed to do three things: put some printed material into envelopes, address the envelopes, and mail them that afternoon.

In this instance, it's fairly clear without the comma, but our advice to you (and ourselves) is to play it safe. Look what happens without a comma before *and* in this sentence:

For lunch we want milk, cheese, ham and egg sandwiches. Do "we" want ham and egg mixed together for a sandwich filling? Or do "we" want ham (separately) and sandwiches made with an egg filling?

Suppose your girl said: *My favorite candies are peanut brittle, gum drops, chocolate and almond creams.*

Would you know whether to buy her creams made of both chocolate and almonds—or to buy some chocolate candy and some almond creams?

• • •

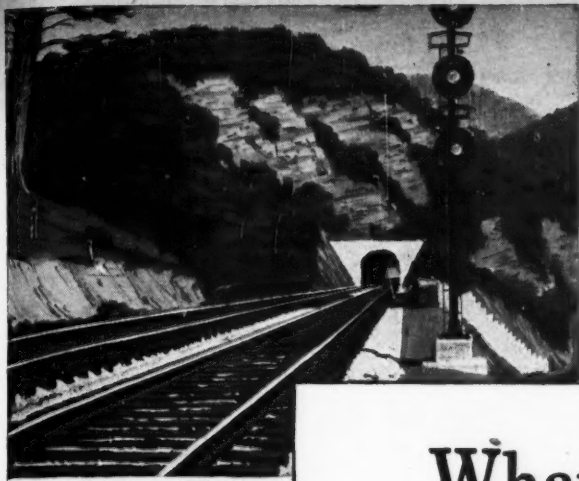
I saw this on a coat of arms: *Honi soit qui mal y pense*. Can you translate it for me? What is it?

E. G., Santa Monica, Calif.

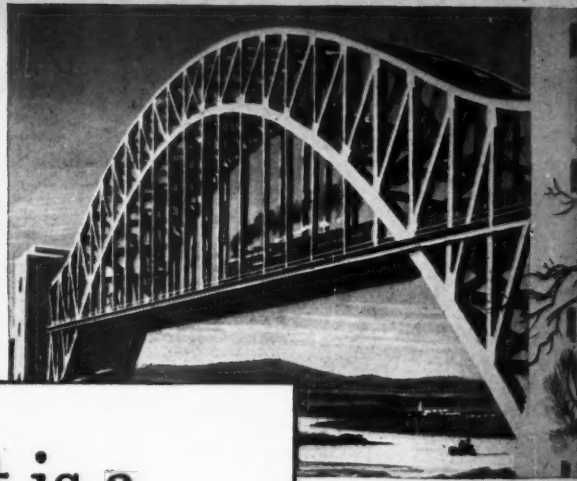
This is the motto of the famous Order of the Garter. It means: *Evil to him who evil thinks*. Ask your French teacher how to say it.

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May 4



1. A HILL OVER A TUNNEL?

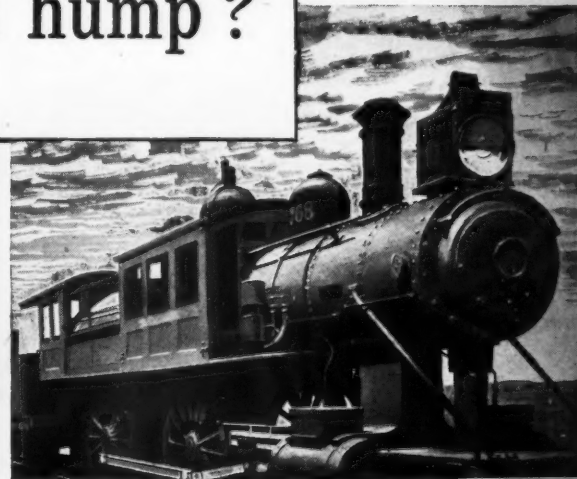


2. A HIGH BRIDGE?

What is a railroad "hump"?



3. A METHOD OF SWITCHING CARS BY GRAVITY?



4. A "CAMEL-BACK" LOCOMOTIVE?

No. 3 is the correct answer.

In railroad language, a "hump" is part of a big, modern freight yard where cars roll by gravity down a special track branching out into other tracks on which new trains are made up. Here's how the hump operation works:

A yard engine pushes cars from arriving freight trains over the crest of the "hump." As the cars reach the start of the down grade, they are uncoupled, singly or in groups, and roll down under their own momentum to the proper track.

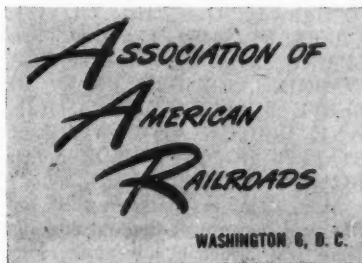
In modern hump yards, the speed of the cars is controlled by powerful

"retarders," which grip the edges of the car wheels and slow them down to a safe coasting speed. These retarders are electrically operated through remote control by men high up in lookout towers, who also have

push button control of the switches which turn each rolling freight car into its proper track.

The result is that incoming trains are promptly switched and new trains are built up quickly, accurately, and efficiently, and are sent on their way.

While you may never actually see hump yards in operation, they are busily serving you, speeding delivery of most of the things you eat, wear and use. Along with thousands of other devices, they help to keep American railroads out front—as the most efficient, most economical, most dependable mass transportation system in the world.



★ Listen to THE RAILROAD HOUR. Every Monday evening over the ABC Network, 8-8:30 Eastern, Mountain, and Pacific Time; 7-7:30 Central Time. ★



His brother had asked him to amount to something, to be somebody . . . but Frank Ames liked the desert

LANDMARK

By Samuel W. Taylor

THERE were two signs where the desert road led off from the main highway. One said: COYOTE CREEK, 83. AMES, 159. IRON PIPE SPRING, 251. The other one said: WARNING. DESERT ROAD. RESERVE SUPPLIES OF GASOLINE AND WATER ADVISABLE. IF STALLED DO NOT WANDER FROM ROAD.

More than one tourist turned onto the road because of the warning sign. Here was armchair adventure, something to tell the neighbors back home. After all, Coyote Creek was only eighty-

three miles. What's that in a modern car?

He found out. First there was the heat. As long as the car kept going it wasn't so bad, for the air was utterly dry. But while the human body is cooled by evaporation, an automobile isn't. The pace was governed by the needle of the heat indicator, not the speedometer. On the grades the needle would creep into the red. But if he stopped to cool off the engine he'd be sorry. Sometimes he might have to stop, with vapor lock. And then the heat was a blinding pressure.

When he opened the hood to help the cooling-off, he got burned on the metal. Then he sat in the shade of the car, the only shade there was, and real-

(Continued on page 26)

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THE



NEWS

MAY 1949

Give Me My Books and My Paddle

AFTER FEUDING all spring over one Mary Jane Simmons, Bill Stevens and I discovered that we have a lot in common. We both read Eric Sevareid's *Canoeing with a Cree*, a story of a 2,225-mile canoe trip Sevareid took with a buddy when he was in high school. He and his pal paddled all the way from Minneapolis to Hudson Bay! Bill and I decided to take a canoe trip into Canada this summer.

I used to think it was a waste of time to sit around and speculate on what ten books you'd take to a desert island. But Bill says we'll need a stack of books to keep us from getting bored during those long quiet evenings in the Great North Woods. The question is what books? We can't take many as we have to keep the total weight of our gear down—in case we have to hike overland where a creek peters out or rapids set in. Fortunately, ten T-A-B CLUB books don't weigh any more than two of another kind.

We were arguing about the titles we'd take at T-A-B CLUB last night, when Mary Jane came up with the bright idea that we take *her* instead of the books. She promised to tell us stories every night. We had to tell M. J. that while she is a dandy weight for a girl—she weighs slightly more than ten books.

At which M. J. tosses her golden curls and says that the trip isn't such a hot idea anyhow and that we'll be sorry when we're struggling along a rocky trail with a heavy canoe on our sunburned shoulders. "Then you'll think of me," she gloated. "I'll be sunk in a shady hammock with as many books as I want piled all around! You'll be sorry."

But you know women—killjoys! Stevens and I are swearing off the species—until September.

Nick Martin



BOOKS FOR MAY AND DIVIDEND TITLES

1. SKYCRUISER Howard M. Brier

Taxi out on the runway with Barry Martin, young test pilot, as he gets set for the take-off in a new Starwing job. He's off to put another ship through its paces. Watch him climb for a thrilling power dive! There's plenty of flying in this book, and more than enough mystery and excitement, too, when someone tries to steal the blueprints for the sensational new Skycruiser.

2. VOICE OF BUGLE ANN MacKinlay Kantor

In this book you get two for your money:

Bugle Ann is about a foxhound whose hunting days were spent in the Missouri hills. No one who has felt the cold nose of a dog muzzling into his hand will want to miss this superb dog story.

The Romance of Rosy Ridge tells how ex-Yankee soldier Henry Bohum came straggling back to Missouri after the Civil War, charmed the entire MacBean family with his sad tunes on a comb, and won their daughter Lissy Ann. Van Johnson played Henry in the recent movie version.

3. A TREASURY OF FOLK SONGS

Sylvia and John Kolb

If you like to sing or can play a piano, harmonica, or guitar you will have hours of fun with this book of folk songs of the American people. There is music for 95 songs and all the stanzas are given. This book is a treasure for music lovers.

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4. ANNA AND THE KING OF SIAM

Margaret Landon

"Mama, I'm afraid of the King," said her young son. A spasm of fear squeezed Anna Leonowen's heart. She was preparing to meet the King of Siam, who had engaged her as a teacher for his many children and wives. You will be held spellbound by this true and exciting story of a dazzling and wicked Oriental court.

5. TEXAS TRIGGERS Eugene Cunningham

"Your gun and mine, Oscar, are on the table... we'll reach and start shooting." Lance Craig had come home after seven years' absence to find the C-Bar Ranch greatly changed and his father killed. Oscar Nall was one of the men responsible.

6. THE SPANISH CAVE Geoffrey Household

Grinning skulls washed up on the jagged rocks outside the cave. Four good ships and their crews had vanished there—but how? Young Dick Garland decided to solve the mystery... darkness and shrill screams... shaking rocks and a huge shape, and then...

7. OUR HEARTS WERE YOUNG AND GAY

Cornelia Otis Skinner and Emily Kimbrough

You will have rollicking fun going through London and Paris with these two girls who left in their wake nothing but havoc. In dreadful, dazzling clothes, they never failed to make an impression. Remember Diana Lynn and Gail Russell in the gay movie version?

8. SCARAMOUCHE Rafael Sabatini

A young lawyer vowed vengeance over his friend's dead body and became a leader of the French revolutionary masses. As you follow his perils, this intense, vivid era will come excitingly alive for you. If you like historical novels, here's one by a master.

9. THE GREAT IMPERSONATION

E. Phillips Oppenheim

This is the most famous novel by a writer of many stories about shadowy spies, mysterious diplomats, and romantic international figures. This story of a remarkable double is not a book you'll want to put down.

10. VEIN OF IRON Ellen Glasgow

Courage—that is the "vein of iron." And, it took plenty of it to see Ada Fincastle and her family, who lived in the great Valley of Virginia, through the heartbreaking depression of '29. A solid story like this may influence your whole life.

Good Books for Summer Reading

Whether you're off for Camp Minni-hee-hee or just plan to laze around the beach when you're not working at your part-time job, you're going to want a fistful of good books (preferably portable) to see you through till September. That's why we're offering *twice as many* books this month.

Last summer hundreds of T-A-B CLUBS wrote and asked us if they might order T-A-B CLUB books during the summer. We hated to write and disappoint them, but T-A-B CLUB is not in operation during the summer months—June through August. This is your *last* chance to get T-A-B CLUB books until September. When you're making out your order, remember that there are going to be a lot of hot summer days when a book, some shade, and a lemonade are the only things with any appeal. You may also order any of the books previously offered this term by T-A-B Club.

If you have trouble choosing among the ten terrific titles on these pages, remember:

You may purchase as many of these ten books as you wish. And every book you purchase will count toward a dividend *right away* (one dividend for every four books purchased). This means that if there are five books you'd like to have on hand for summer reading, you can purchase four, claim your dividend immediately, and all five books will be mailed to you for \$1.00.

If you do not have a T-A-B CLUB in your school, you can still secure these books by sending in an order for ten or more titles at 25 cents each. A minimum order of ten books is required, and cash must accompany the order. Do not mail coupon below. Simply list titles you want on a sheet of paper containing your name and home address.

HAPPY HOLIDAYS!

May and Dividend Titles

1	SKYCRUISER
2	VOICE OF BUGLE ANN
3	TREASURY OF FOLK SONGS
4	ANNA AND THE KING OF SIAM
5	TEXAS TRIGGERS
6	THE SPANISH CAVE
7	OUR HEARTS WERE YOUNG AND GAY
8	SCARAMOUCHE
9	THE GREAT IMPERSONATION
10	VEIN OF IRON

↑ Check dividends due and books you wish to buy above. Then hand in coupon with 25¢ for each book ordered.

NAME

*Do not mail this to New York. It is to be retained by your T-A-B CLUB secretary.

Q. Recently I had a date with a boy I like a lot, and I said all the wrong things. I asked him what grade he was in and how many brothers and sisters he had. I know I was boring, but I just don't know how to talk to a date. What makes interesting conversation?

A. You don't have to be an Eve Arden with a snappy comeback to hold a boy's attention. Everyday questions about school and family are perfectly fine for conversation starters—as long as they aren't dead-end questions.

When you ask Ted what class he's in, and he says, "sophomore," what do you say? "Oh." That's not getting us anywhere. But if you follow up by asking Ted if he thinks the sophs' softball team

will be able to lick the juniors' next week, and if so, why, Ted might open up enthusiastically. (Of course, you'll have to have read the sports section of your high school newspaper.)

Have a follow-up for family questions, too. So Ted has three brothers and two sisters. Okay, you might ask his advice on what to do about kid brothers whose lizard collections get out of hand? Describe the hysterical hunt

BOY dates GIRL

by Gay Head

that took place when Bud's latest and largest lizard got loose in the house.

If this doesn't remind Ted of a white rat or pet squirrel in his own past, it may give him the cue he needs to talk about his favorite hobby. Next thing you know you'll discover that you both collect Spike Jones platters. Or if you don't and Ted launches off on the joys of fishing, don't turn a glazed eye upon him just because you don't know a reel from a creel. Ask some questions and find out what makes the bass bite. There's nothing a boy likes better than to tell you the fine points of his favorite sport. Who knows? You may end up with an invitation to go fishing.

Naturally, a boy doesn't want to do all the talking. And you're supposed to do more than toss him questions. Do you have at least six topics up your sleeve that you can expound on intelligently and interestingly?

The best way we know to be up on things is to read a newspaper a day (not just the comics); skim several magazines every week, reading one or two articles that interest you; read a book at least every two weeks—not just novels, but biographies, career books, "how-to" books, and "big-issue" books (on foreign affairs, atomic energy, etc.).

Staying home and "reading a good book" may not be your idea of the most exciting thing in the world. But then again, a little of this routine just might make you the bright, sparkling sort of girl the boys always invite to do all the things you do consider "most exciting."

Q. What's the right time to pick a girl up for a date? I always seem to call for a girl too late.

A. There are no rules about when a date should begin. But as most high school girls have curfews on the other end of the evening, they usually prefer dates to begin at an early hour—7:30 or 8:00 o'clock. Then if you plan to go to the movies, they know they can stay to see Alan Ladd slug it out with the last bad man, and still have time to meet the family deadline.

So propose early dates instead of late

How to do well with a mademoiselle



1. That French gal in your class who's here for some lend-lease learning is certainly an eye-ful from the Eiffel. In order to further Franco-American relations, start off by wearing *un tres beau* Arrow Shirt, Arrow Tie, Arrow Handkerchief.



2. Her first glimpse of that famous Arrow Collar (with a neatly knotted Arrow Tie beneath it) puts a gleam in her eye. Now's the time to hand her your Maginot line in your best text-book French! "*Mam'selle, vous êtes magnifique!*"



3. Some French pastry at the Sweet Shop keeps things in the right mood—and a tête-à-tête gives the gal a perfect close-up of how that shirt really *trims* your torso. Now things are moving, *n'est-ce-pas?*



4. Voilà! A little American ingenuity (and a lot of Arrow) and the gal is hooked, *tout de suite!* MORAL: *Toujours l'amour. Toujours* Arrow Shirts, Ties, and Handkerchiefs. At your dealer's. Cluett, Peabody & Co., Inc.

ARROW

Shirts • Ties • Handkerchiefs

ones; if you're crowding the girl's dinner hour, she'll suggest making the date a little later.

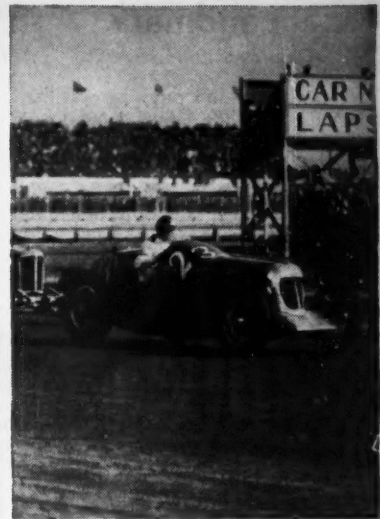
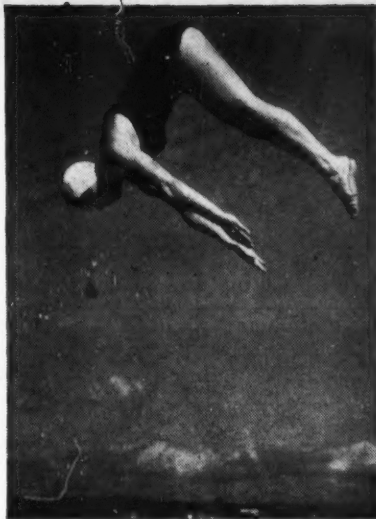
The girls' biggest complaint in this department is that boys don't tell them *what* time they'll call for them. A girl doesn't like to sit twiddling her thumbs from 7:00 to 9:00 wondering when you're coming—if you're coming. Neither does she like to leave you at the mercy of her kid sister for half an hour while she scrambles to get dressed.

Whenever you ask a girl for a date a week or several days in advance, you'll rate as super-smooth if you call her the evening of your date to confirm your plans and the hour you'll call for her.

Q. If your girl friend has a week-end guest, can you ask her for a date without getting a date for her guest?

A. If Jody has a guest, her first responsibility is as a hostess. No matter how desperately you want to see her, you'll have to make the best of an evening with the boys—unless you want to take out both girls. But better strategy would be to line up one of your buddies to escort Jody's guest. For even if you're ready, willing, and oh, so able to squire around two girls, the second girl may feel as if she were barging in on Jody's date.

Maybe Jody knows a particular boy she'd like to have her friend meet. In that case, you can work plans out together.



The fancy diver the racing driver

and you

all have a common need!

It's the need for *body fuel*.

Every minute of every day—no matter what you do—you *burn up energy*. So you have to keep replacing it constantly.

And *bread*—on a cost basis, as you can see in the chart below—is the *best body fuel* you can eat!

Penny for penny, enriched bread—the kind a baker bakes—gives you *more energy* than any other

food you eat at every meal. It gives you more protein, more iron, and more thiamine, too.

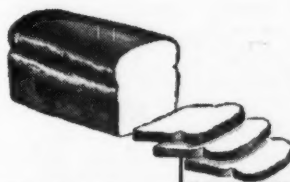
Cakes, pies, doughnuts, and sweet rolls are also wonderful sources of energy.

That's why *you need something that a baker makes to make each meal complete!*

The Bakers of America



Two minds with but a single silence.
Poetic, maybe—but no future in it.



Bread is your best Body Fuel

This chart shows how far you can run, using the energy supplied by 10c worth of some common foods. It is based on statistics provided by the U. S. Department of Labor.

	MILES				
	5	10	15	20	25
ENRICHED WHITE BREAD					
POTATOES					
BUTTER					
MILK					
CORN FLAKES					
HAMBURGER					
SALMON					
EGGS					

Landmark

(Continued from page 20)

ized how small and puny he was, and how utterly his life might depend on a nut or a wire or a bit of tubing or a tire. And when he got in to go again it was like crawling into the pits of hell, with the steering wheel too hot to touch and the very seat cushions scorching.

Next there was the shock when he got to Coyote Creek. For it wasn't a

town or a gas station. It was just a place on the map, a landmark—a water hole where someone once had shot a coyote, or seen a coyote, or found a dead coyote in the water. There was nothing there but the tiny pool, a film of dry alkali dust on its surface, and a sign saying: COYOTE CREEK. WATER SAFE TO DRINK.

So he filled the radiator and any spare containers in the car and went on, more soberly, watching the gas gauge and cursing the state highway depart-

ment for not telling a man there were places on the map that were just landmarks and not towns.

And then when he got to Ames, seventy-six miles farther on, he felt like shouting at the beauty of it. The town of Ames was just a single shack in the middle of nowhere. But it was a human habitation, and a human being was sitting in a chair under the little porch. And an ancient gasoline pump was before the shack. There was no sign urging the tourist to stop and fill up. There didn't have to be.

The man under the porch didn't rush out to wipe the windshield. "Crank it yourself," he'd say when it was intimated that some gas could be used to advantage. "Inside," he'd say when the matter of oil came up. And on the matter of water, he'd say, "Well's out back."

Those who thought that here was an interesting character to pump were in for disappointment. The fellow could carry on an indefinite conversation with "Yep," "Nope," "Maybe," and "Seems like."

But sometimes a tourist would ask him point-blank, "Why do you stay out here in the middle of nowhere?"

And the man would consider the question a while, squinting out over the heat waves rising from the desert floor. And then he might say, "I like it," or, "Only place I know where a lazy man can make a living by doing nothing."

And the tourist always went on wondering about the man in the middle of nowhere, sitting in the shade of the porch.

When the tourist reached Iron Pipe Spring he found it was just that and nothing more—an iron pipe with water coming from it. A point on the map. He was mighty glad to reach the intersecting highway and once more be back in civilization where there was traffic and a service station every thirty or forty miles anyhow.

But if he kept wondering about the man out in the middle of nowhere, and asked around, he'd learn what was known about Frank Ames. Because the bigger a country is, the smaller it is; the fewer the population, the less privacy. In the city you may not know your neighbor in the apartment across the hall, but if your nearest neighbor is a hundred miles away you know all about him.

So they'd say that something had happened to Frank Ames in middle life. Before that, he'd been in the grocery business with his brother. Doing well. Making money. Until one summer on vacation he'd made the trip on the road through Coyote Creek and Iron Pipe Spring. A couple of months later he came back, hauled out supplies, dug a



ele-facts

HOW THE DIAL TELEPHONE WORKS

SECRET KNOCK

You know what a secret knock is like—three taps, then one, then three again. Dial telephones give secret knocks, too. Only instead of tapping, they click—one click when you dial 1, two for 2, and so on.



THE TRICK'S IN THE CLICKS

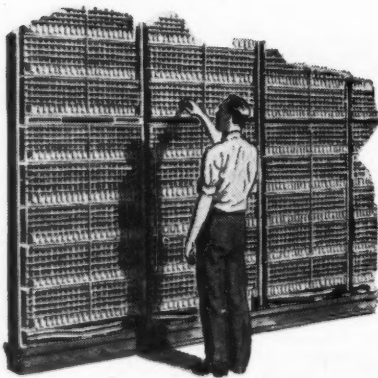
Each click of the telephone dial sends an electric impulse through the wire to the intricate dialing equipment in the central office. These impulses set up a series of lightning-fast steps which involve electromagnets, relays and switches. Sometimes as many as 8000 electric contacts are brought into play for one telephone call.



"THE BRAIN"

—as this dial telephone equipment is called—hunts through a maze of electrical pathways, finds a clear route to the number you're calling, connects you to it, then drops out to handle another call—all in a matter of seconds.

"Dial systems" are complex and costly. But they mean faster, better telephone service in the end. And although dial equipment is complicated, dialing is as easy as tapping out a secret knock.



BELL TELEPHONE SYSTEM



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27

well, built a shack, had a gas pump installed, and had been there ever since.

His brother had come out, several times, trying to bring Frank Ames to his senses. Frank Ames would listen politely, and then say, "I'm not wasting my life. You are. Chasing the dollar. Getting ulcers over things that don't count. Never a minute to relax." His brother would ask didn't he want to amount to something, be somebody, and Frank Ames would say, "I like it here."

His brother died twenty years ago or so, of a heart attack. Wealthy, they say. Vice-president of a big grocery chain. Frank Ames just kept on sitting in the shade of his shack, selling a little gas and oil and radiator cleaner to the tourists, until last winter when the driver of the oil company truck found him in bed, sick for the first time in thirty years or so, and sinking.

And Frank Ames said to the driver, "Tom, do you suppose when I'm gone somebody else will be fool enough to take over my place here?"

"Sure," Tom said. "It's a living for somebody."

"It's a long stretch of road," Frank Ames said. "Somebody had ought to be here."

And that was the last thing he said. Maybe he'd realized it years before, when he made that vacation trip. It was a long stretch of road, and somebody had ought to be there. Maybe he'd gone out there for the obscure reasons that cause other men to devote a lifetime to digging Indian relics, or converting heathens, or pushing a wheelbarrow around the world. It was simply more important to him than whatever else life had to offer.

But it's odd that the brother of Frank Ames, who spent his lifetime trying to be somebody, has been forgotten. There are plenty of vice-presidents who die rich. While by just sitting out in the middle of nowhere, Frank Ames became a landmark on the desert. His name is on the map. In a small way, he achieved immortality.

Improving on Webster

Flatterer: One who says things to your face that he wouldn't say behind your back.

Nightmare: To be thirsty on the Sahara desert and be surrounded by mountains of peanut butter.

The Ark Light

You Got Off Easy, Mister

"Madam, what do you mean, letting your child snatch off my wig?"

"Sir, if it is just a wig, think nothing of it. I was afraid that the little devil had scalped you."

McCall Spirit

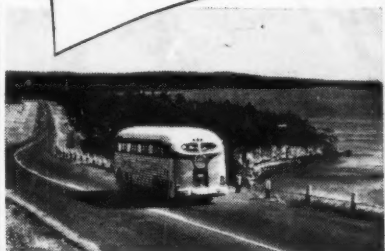
Choose majestic mountain scenery "out west."



Choose wide, sunlit ocean beaches.



"YOU CAN Pick 'n' Choose
certain of savings...
when you go Greyhound"



Choose lake-dotted northland.



Choose delightful dude ranchlands.



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FOR A LOT LESS MONEY

You don't have to "shop around" to find the right transportation to your chosen vacation land... Greyhound goes there! One ticket, one high standard of comfort and service, and one of the finest safety records in the travel world will go with you all the way • Gay resorts of either coast, National Parks, mountain and lake playgrounds, great cities of every state, Canada and Mexico... all are within

easy reach, by Greyhound, over highways famous for scenic beauty. Lowest fares in travel enable you to go farther, see more, for less money • Talk it over with the Greyhound agent in your town... and in the meantime, mail the coupon!



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THIS COUPON WILL BRING FULL-COLOR MAP "AMERICA CELEBRATES"

Mail this coupon to "America Celebrates," P. O. Box 821, Chicago 90, Ill., for attractive map and folder, picturing and describing more than 100 famous festivals and special events in North America, also giving important travel information.

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Drama: ✓✓✓The Red Pony. ✓✓✓Down to the Sea in Ships. ✓✓✓Command Decision. ✓✓✓Knock on Any Door. ✓✓✓Scott of the Antarctic. ✓✓Canadian Pacific. ✓✓The Window. ✓✓The Secret Garden. ✓✓Portrait of Jennie. ✓✓Adventure in Baltimore. ✓✓Quartet. ✓✓Little Women. ✓✓Undercover Man. ✓✓Mr. Perrin and Mr. Traill. ✓✓Alias Nick Beal. ✓✓Bad Boy. ✓✓Wake of the Red Witch. ✓✓A Letter to Three Wives. ✓✓The Sun Comes Up. ✓✓The Pride of the Yankees

(re-release). ✓The Fan. ✓Jigsaw. ✓City Across the River. ✓South of St. Louis. ✓Flamingo Road. ✓Whiplash. ✓Bride of Vengeance. ✓Saraband. ✓Home of the Brave. ✓Criss Cross. ✓Champion. ✓The Bribe.

Comedy: ✓✓Mr. Belvedere Goes to College. ✓Mother Is a Freshman. ✓A Kiss in the Dark. ✓✓The Return of October.

Musical: ✓✓A Connecticut Yankee in King Arthur's Court. ✓✓Take Me Out to the Ball Game. ✓✓The Wizard of Oz (re-release). ✓My Dream Is Yours. ✓✓The Barkleys of Broadway.

Documentary: ✓✓✓The Quiet One.

*This sort of thing
takes energy!*



And here's a good way to get more: When you're eating a salad, help yourself to plenty of Best Foods or Hellmann's Real Mayonnaise. Foods that contain fats (such as salad oils) are very special energy foods... they are absorbed more slowly, and therefore stay with you longer, than proteins or carbohydrates. And, per unit of weight, fat has a higher energy value than any other food. So when it's energy you need, remember that this famous Real Mayonnaise is actually a nutritious food in itself.

**BEST FOODS
OR
HELLMANN'S
Real Mayonnaise**



Short Shots

LOOK, all you Boudreau fans, please stop bombarding me with Lou's batting and fielding averages. I know them as well as you do. And I know that they prove Lou is a marvelous ball player—a great fielder and a deadly hitter.

But I never said he wasn't. The question I raised in my March 16 column had to do with Boudreau the manager, not Boudreau the player. I merely asked whether Lou is the great manager he is cracked up to be.

I know how most of you fans would answer this question. You'd point to Cleveland's pennant and world series victories and say, "Isn't that enough? Doesn't it prove Lou is a great manager?"

But is it enough? Look at the team he had. It was good enough to lead the league in batting, fielding, pitching, and home runs. Yet the Indians were tied by Boston and finished only two and half games ahead of the Yankees; and neither of these teams had anywhere near the all-around class of Cleveland.

Then what's wrong with Boudreau as a manager? Doesn't he know all the plays? Can't he handle men? The answer is "yes" in both instances. Lou does know all the plays and he can handle men.

The beef is that he has a tendency to over-manage a team. He tries to do too much—goes in too much for heavy strategy. He never stops moving his players around and he practically pitches every game for his hurlers. A lot of this is necessary, of course. But too much of it can weigh a team down.

Now I'm not making this up. This is common gossip in the big-league dugouts. What's more, you can't call it jealousy or anything else. For Lou is respected by everybody as a great ball player and a fine gentleman.

When pitchers like Johnny Sain and Hal Newhouser win 20 games a season, it's a fine year. When they win 25, it's a great one. And when they cop 30, well, it's phenomenal.

All this makes our old-timers look like supermen. In fact, when you examine their records, you begin believing that they weren't real, that they were the inventions of crazy sports-writers.

Look at old Cy Young's record, for instance: Pitched 874 games, won 510, pitched three no-hitters, won 20 or more games a season 16 times, and was a 30-game-or-better winner five times!

And how about Walter Johnson? He won 413 games and copped 20 or more games a season 12 times, despite being

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in a second-division club most of his career. Walter's most sensational feat, however, was starting three successive games and winning all three without allowing a run!

Were the old-timers that much better than the modern-day pitchers? Of course not. The old-timers had everything in their favor. The ball was much deader and the fences were farther away. Another thing: They could throw "spit" balls and other freak pitches now banned.

So don't believe any mumbo-jumbo about how poorly the modern pitchers stack up against the old. Fellows like Grove, Dean, Hubbell, Feller, and Newhouse would have been twice as sensational in the 1900s.

Hats-Off Dept. Tip your beanie to George Brown, of Jordan High School, Los Angeles. Early this month, George broke a 16-year high school record by broad jumping 25 feet, 2½ inches. Since the world's record is 26 feet, 8¼ inches, George ought to be making international history in a year or two.

After hanging up his pitching glove for good, Lefty Gomez, the former Yankee, applied for a job with a sporting goods firm. He was asked to fill out a regular form. The first question read: "What was your last job?" Lefty wrote: "Pitching baseballs." The second question asked, "What was your reason for leaving?" Lefty quickly answered, "Couldn't get the side out."

Need some new baseball or tennis equipment? Here's a tip. Look up the Post Cereals advertisement in this issue, and you'll find an offer that can't be topped—a way of getting the equipment you need at the lowest possible price. It is all Grade A equipment and is the biggest buy since the Indians peddled Manhattan for 24 bucks.

Clemson was playing Mercer back in 1934, and with the game nearly over the referee turned to Streak Lawton, Clemson halfback, and said: "Streak, this is your last game and you have just 60 seconds left to make history."

Just then Mercer punted to the Tigers. Lawton caught the ball and raced 90 yards for a touchdown. He dashed back up the field, tossed the ball to the referee, and gasped: "What are the other 54 seconds for, mister?"

Sportswriters agree that Babe Herman was one of the worst outfielders of all time; and they loved to tease him about the time he was hit on the head by a fly ball. Babe swore it wasn't true. "If I ever get hit on the head by a fly ball," he once said, "I'll walk off the field and quit the game forever."

One of the writers gave him the dead-pan. "What about the shoulder?" "Oh, no," said the Babe. "The shoulder doesn't count."

—HERMAN L. MASIN, Sports Editor

Pleasant Traveling- the Spice of your Vacation!

Rock
Island



SOUTHERN CALIFORNIA

Ride the West's new luxury train to America's favorite vacation playground! *The Golden State* (extra fare) offers the last word in Sleeping Car and coach comfort. Or take the popular *Imperial* (no extra fare).



COLORADO

A world of scenic grandeur... a world of travel comfort on the fast *Rocky Mountain Rocket*, overnight between Chicago and Denver-Colorado Springs. Reserved seat Chair Cars, luxurious Sleeping Cars, delicious meals... no extra fare!



NORTH OR SOUTH

Travel in style to Minnesota lakes and woods, or sunny Gulf Coast beaches... on the *Twin Star Rocket*, new, streamlined beauty between Minneapolis and Houston. Finest of Coach and Pullman accommodations... and like all Rockets—no extra fare!



California calling! Relax on Pacific beaches.



Explore... enjoy Colorado's rugged mountains.



Cool Minnesota Lakes invite summer visitors.

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ROCK ISLAND LINES ROAD OF
PLANNED
PROGRESS



"Frankly, I detest fudge
... but she's wearing
'Seventeen' makeup."

Dear Sally Seventeen:

**How can I be a slick chick? I'm
sort of drab.**

— Ruth

Dear Ruth:

Give yourself a new look. Puff on
Seventeen Powder and do a rose-
bud mouth with Seventeen Lipstick.
For that natural look men look for,
get your Seventeen tools in your
favorite teen shop or cosmetic
department.

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COMPLEXION**

Lather-massage twice
daily with Cuticura Soap
(more often if skin is very
oily), then at bedtime apply
Cuticura Ointment to help clear up
externally caused pimples, ease out
blackheads. Cuticura Soap and
Ointment are fragrant, scientifically
medicated. Buy today!

CUTICURA

30

STAMPS

May Commemoratives

This month the fourth and fifth
1949 U. S. commemoratives will be is-
sued.

A 6-cent air mail, honoring the 200th
anniversary of the founding of Alex-
dria, Virginia, will be placed on sale for
the first time in that city on May 11.
A new 3-cent stamp commemorating
the 300th year since the founding of
Annapolis, Maryland, will go on first-
day sale there on May 23.

The Alexandria air mail, shown be-
low, bears a reproduction of the city's
official seal. A pair of outstretched
wings appear behind the seal. To the
left of the seal is a picture of Carlyle
House, home of John Carlyle, who was
one of Alexandria's founders.

To the right is a picture of Gadsby's
Tavern where George Washington,
John Paul Jones, and other famous
Americans met many times to talk over
the state of our country.

The Annapolis stamp, below, shows
a Colonial location map of the city and
the mouth of the Severn River. Draw-
ings on the map show a ship entering
the Severn from Chesapeake Bay, a
boatload of Puritans going ashore, and
Lord Baltimore's seal, which represents
the colony of Maryland.

For first-day cancellations of the
Alexandria stamp, send self-addressed
envelopes to Postmaster, Alexandria,
Va. For first-day cancellations of the
Annapolis stamp, send self-addressed
envelopes to Postmaster, Annapolis,
Md. Also send a money order or postal
note to cover the cost of the stamps.
You may send for as many as 10 can-
cellations of each stamp.



Alexandria Commemorative



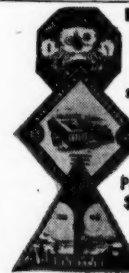
Annapolis Commemorative

SENIORS Sell your classmates
America's Most Beau-
tiful and complete Line of Modern
**GRADUATION
NAME CARDS**
and earn 40% commission. Free
Memory Book with each order. Write
today for free sample kit.
PRINTCRAFT, Dept. 5
1425 E. Elm St., Scranton 5, Pa.

STAMPS

What Are 'Approvals'?

Scholastic Magazines accept stamp advertisements
only from reliable and trustworthy stamp dealers.
Our readers are advised to read an advertisement
carefully before sending money for stamps. If the
advertisement mentions the word "approval,"
the stamp dealer will send you in addition to any
free stamps or stamps you pay for in advance, a
selection of other stamps known as "approvals." Each
of these "approval" stamps has a price
clearly marked. If you keep any of the "ap-
proval" stamps you must pay for them and return
the ones you do not wish to buy. If you do not in-
tend to buy any of the "approval" stamps return
them promptly, being careful to write your name
and address in the upper left-hand corner of
the envelope in which you return the stamps.



POSITIVELY GREATEST FREE OFFER

Rare Octagonal (eight sided)
stamp, gorgeous Diamond,
giant Triangle, also mam-
moth and midget stamps,
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TATHAM STAMP CO., Springfield 92, Mass.



Have to Think of the Future

Bill Baldwin and Dale Wight, two KPIX television stars, headlined a rally at a high school recently. They opened up by asking the students, "What do you want us to do?"

Shouted a joker in the audience, "Drop dead!"

"We'd like to," Wight shot back, "but then what would we do for an encore?"

San Francisco Chronicle

Handicapped

A family were objecting to their high school son's girl friend. They insisted he ought to be a little more particular about the company he kept.

"I'm sorry, Dad," the boy said, "but she's the best girl I can get with the car we've got."

E. T. Fehlings

Bob Hope: "People who throw kisses are mighty near hopelessly lazy."

The Big Squelch

Once the famous reporter, Richard Harding Davis, wrote his name on a tablecloth belonging to a gracious society woman. "Some people," Davis suggested, not too modestly, "would have that embroidered."

"I," said his hostess tartly, "will have it laundered."

Des Moines Register

Catty Comeback

Fred Astaire swears he overheard this on a movie lot.

"My fiancé," said the first extra, "is telling everybody he's going to marry the most beautiful girl in the world."

"What a shame!" exclaimed the other. "After all the time you've been going with him!"

Toledo Blade

Good Question

Will Rogers once attended a fashionable Park Avenue affair in cowboy duds. A dowager in an extremely low-cut evening gown approached him and looked down her nose.

"My dear man," she sniffed, "don't you have any clothes besides those?"

"Madam," drawled Rogers, "I was just about to ask you the same thing."

Walter Winchell

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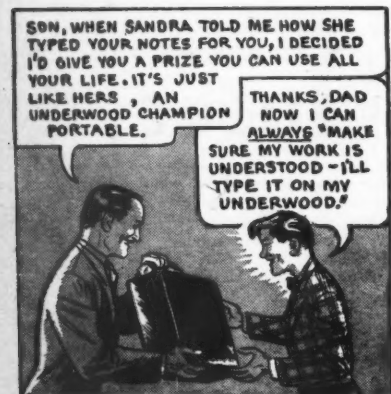
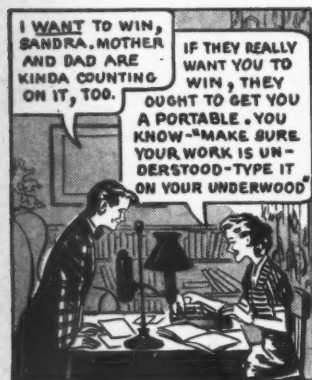
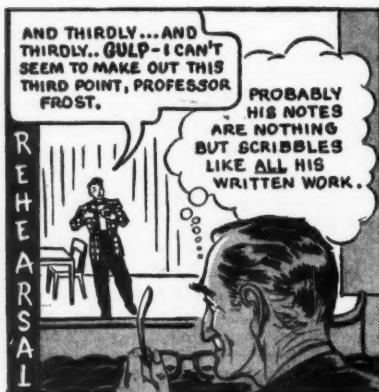
TO YOUR GOOD HEALTH

Twenty-sixth of a series of tips on health and nutrition. Look for this feature every week.



Nail Biting Rates a Hand—at the Circus

Are you making an exhibit of yourself with your nail-biting and knuckle-gnawing? You can break the habit if you really try. Start by keeping your nails clean and filed smoothly.



Perhaps there's a tip for you in Warren Howard's experience. You'll get along better in school with neatly typed homework and classroom papers.

Ask your dad to give you a portable... to buy it from his nearest Authorized Underwood Typewriter Dealer. Tell him to be sure it's an Underwood Champion.



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This is

By Mary Alice Cullen
and Jean Merrill

Feature Editors, Scholastic Magazines

THREE MONTHS in Europe—and not one of those exotic travel stickers on our baggage!

We don't need stickers (trophies of famous tourist hotels) to recall memories of pleasant nights at youth hostels (25 cents) and small inns in ten countries, meals in farmers' kitchens, breakfasts where we shared our coffee with the innkeeper and his wife, and lasting friendships with the countrymen.

In fact, we would have been hard put to find a place to slap a sticker. Most of the time we had no suitcase! We carried our belongings in saddlebags slung over our bikes. (We took one small overnight case of city clothes that we sent ahead from London to Paris to Rome.)

How can you spend three months in Europe for \$350 (plus plane fare)? We did it by exploring beyond the beaten tourist trails. We've culled our diaries for answers to questions you will ask.

... what to take.

You'll be footloose to roam the byways or hunt out the small *pension* in direct ratio to the luggage you *don't* take along. Keep it down to what you can easily transport yourself—by bike or by hand.

Transatlantic baggage allowance on a plane is around 66 pounds. That's adequate for all your equipment (including bike!) if you travel light. Our lightweight Raleigh bikes (insist on a 3-speed gear shift) weighed about 30 pounds. Saddlebags shouldn't weigh more than 25 pounds—if peddling is to be fun. Sleeping bags (5 pounds) are handy if you plan to camp out—we did on occasion. With a little juggling you can also include a small suitcase of city clothes.

In your saddlepack take clothes you can wash out in a mountain brook and that don't need ironing. Our basic cycling wardrobe included: 1 wrinkle-proof skirt; 3 basque shirts; 1 pr. shorts; 1 pr. dungarees; two sweaters; 1 raincoat (a must in England); wool socks; 2 pr. shoes.

... how to get around.

Buy road maps in Europe, wonderfully detailed ones that mark hills, points of interest.

American Express or Cooks in all large cities will cash traveler's checks, and receive your mail. (If you're carrying traveler's checks, take along some in small denominations in case you have to cash one into pounds the day before



EUROPE a Bicyclette

Ten Countries—Three Months
and No Stickers on Our Suitcase

you leave London.) In most cities and towns ask for the local visitors' bureau such as the *Syndicat d'Initiative* in France.

As for itinerary, we believe in asking local advice as you go along. Many a delightful adventure for us was the result of a conversation with a countryman over breakfast. But the more travel books you skim before taking off, the less chance of your missing something.

What about language? English and a little high school and college French carried us through all ten countries.

One small item about youth hostels: Write to American Youth Hostels, Inc., 6 E. 39 St., NYC. An AYH pass entitles you to stay at hostels in all countries. Hostels in large cities are often less glamorous, though clean and adequate, than in country regions. Some large cities also have international student dorms where you can put up inexpensively.

... places to go.

A true-blooded Irishman we met when our Pan American Clipper put down at Shannon airport sent us to

Kerry County and we're convinced that we had the most picturesque and Gaelic jaunt possible. On the Dingle Peninsula (near Tralee), the folk speak Gaelic (English, too), live in thatched stone houses built before America was discovered, and ride donkey carts. Killarney and its lakes and Cork and its Blarney Stone are in Kerry County. Lodgings may cost you as much as two dollars a night. There are few Irish youth hostels in Kerry.

From *Lands End and Penzance, England*, through Cornwall and Devon you'll bike through rolling country with thatched-roofed houses, fishing villages, and literary landmarks. It shouldn't be missed any more than the small towns between Oxford and Stratford-on-Avon (make reservations for Shakespearean plays a week or two in advance) or the famous Lake Country of Wordsworth and Coleridge. Hostels in England are first rate, and spaced 15 to 20 miles apart. They are popular; so if you plan to arrive in midsummer, get a British hostel handbook and write ahead for reservations. In London there are many small hotels in the neighborhood of the British Museum for about two dollars a night.

The Scottish Border (around Hawick), famous for battles and ballads, won our hearts. Scottish hostels perch by scenic moors or Highland lakes and capture the rustic spirit of hosting with huge open hearths for self-cooking. Edinburgh's a beautiful city—but don't overlook the Highlands and the Lowlands.

Denmark and the Benelux countries, we've been told, are the bikers' paradise (few hills!). We look forward to them next trip. We did go to Brussels, whose stores last summer boasted every conceivable variety of goods from New York, Paris, or any other place in the world—but at, we suspect, the highest prices in the world.

The military government in Germany encourages you to visit this year. If you're watching your finances, check the price of tourist facilities before venturing.

To visit la belle France on just a piece of a summer causes the French to throw up hands in dismay. You must simply choose between the lures of Normandy (Mont Saint-Michel is here); Brittany; the champagne country to the north of Paris; the chateau country to the south; the wine land of Burgundy to the east; or *le pays Basque* near the Pyrenees, and so on.

In both the Basque country and Burgundy (Avalon, Beaune, Dijon), you'll be in French countryside not frequented by tourists. This means fine beds in country inns for 50 cents a night. And

(Concluded on page 38-T)

This is the second of two articles.

Fascinating Cruises

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EACH mile becomes a breathless memory as you cruise down the picturesque St. Lawrence River, up the romantic Saguenay or through the fabulous Great Lakes. Enjoy the charm of French Canada and her resorts—the grandeur of the mountain scenery—the gay, carefree life aboard ship. Choice of a variety of independent or all-expense cruises, lasting from three to eight or nine days.

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Between Detroit and Duluth, across Lakes Huron and Superior on the luxurious S. S. "Noronic." See Sarnia, the "Soo," Port Arthur. Deck sports and entertainment are popular features.

For further information see your travel agent, R. R. ticket agent or

CANADA STEAMSHIP LINES
Offices in principal cities.

Pick Your Camera Carefully

By William J. Temple, Brooklyn College

DO CAMERA displays bewilder you? Are you puzzled to know what kind of camera to buy? We may be able to save you both money and grief. You can waste a lot of money on equipment if you are not sure of the difference between essentials and refinements.

If you are a beginner start out with a simple camera. The more numerous the adjustments the more chance of mistakes. And don't feel apologetic if your camera won't take pictures at 1,000th of a second in the darkest basement corner. Most pictures are taken in the middle range of speeds and stops. If you are going to drive within legal speed limits you do not really need a car designed to go a hundred miles per hour.

Fixed focus cameras are simplest. No adjustment is necessary because the lens is permanently mounted so that everything from 8 to 10 feet to the farthest distance is in relatively sharp focus. Usually the shutter speed and lens opening are fixed, too, at about a twenty-fifth of a second and $f/11$ or $f/16$. Good pictures can be taken in sunlight with such cameras. They come in various shapes and sizes, such as the box type (like the Brownie) and the two dollar "candid" type (made to look like the higher priced 35 mm. cameras). By the way, the flash-bulb fixture built into such cameras has questionable value. Even if it works, the flash from the direction of the camera provides such flat lighting that faces will look like blank ovals in the resulting picture. No nose.

A new and attractive fixed-focus camera is the Argoflex 75. It looks like the more expensive twin-lens reflex type (see below) but it is actually a box camera with a picture-size ground glass screen and a second lens for view-finding.

Better cameras have lenses mounted so that they can be moved nearer or farther from the film to focus the image of either far or near objects sharply. Several types are common. In the less expensive cameras the photographer must judge the distance (or measure it) and set the lens at the correct distance marking on a scale. With such a camera, unless you are a good judge of distance, you need a distance-measuring gadget called a range-finder. You look through the range-finder and

adjust it until you see two super-imposed images or a split image correctly aligned. Then you read the distance from a scale on the range-finder and set the camera accordingly. "Press" cameras (like the Speed Graphics and the Busch), some folding cameras (like the Zeiss Super Ikonta B) and such 35 mm. cameras as the Argus, Contax, Leica, Bolsey, Kodak Retina, and Kodak 35 have a built-in range-finder coupled mechanically to the lens mount, so that when your range-finder images are correctly lined up your lens is focussed.

In *reflex* cameras, you see the picture-size image right side up on a ground glass screen and move the lens until the image is sharp. The single lens reflex (like the Graflex) contains a mirror which reflects the image from the picture-taking lens to the ground glass for focussing, and then the mirror swings out of the way when you release the shutter so that the focussed image falls on the film. In the twin-lens reflexes (Rolleiflex, Contaflex, Ilcoflex, Kodaflex, Argoflex, etc.) there is one lens for taking the picture and a second lens for providing the image on the ground glass. The two lenses are mechanically coupled so that when the second lens is placed to give a sharp image on the ground glass the first throws a sharp image on the film.

Pictures are cheaper by the dozen. Professional photographers frequently use cut-film sheets loaded individually in holders like plates. Roll film is more convenient and more widely available. Cost per negative is cheapest in the 36-exposure rolls of 35 mm. film for use in the *miniature* cameras. This is especially important for color. But these tiny ($1\frac{1}{2} \times 1\frac{1}{2}$ ") pictures need enlargement for satisfactory viewing and enlargements are expensive. (Not so expensive if you make them yourself, of course, but who pays for the enlarger?) Or, if you propose to show them as transparencies mounted in 2x2 slides, you must have a projector.

Unless you are already an expert don't put all your savings into a very expensive, complicated camera. No one camera is best for everything. Some people carry two cameras on trips, one loaded with color film and one with black-and-white. Color film is slower—put it in the camera with the faster lens.

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You will want to step over the line into Mexico or into Canada. You will gaze open-mouthed at the modern house architecture of California. *Musts* not in this list are Pasadena Bulloch's department store and Top o' the Mark cocktail lounge in San Francisco. Let your sociological research also include the legal gambling casinos of Reno, Las Vegas, or Elko, Nev.

This is the country of John Steinbeck, Will James, and Zane Grey, of *The Oregon Trail*, *Roughing It*, *Death Comes for the Archbishop*, *Timberline*, *Laughing Boy*, and "westerns."

Our West is rich in national parks and national monuments. To pre-plan

your trip write to the National Park Service, Department of the Interior, Washington, D. C., for folders. Tell the section you plan to visit. Many parks operate lodges or camp sites for visitors. In National Park Service publications you will find the names of park superintendents to whom you can write for reservations.

Most Western states conduct services for travelers from state capitals. For excellent maps write New Mexico and Wyoming. Arizona issues one of the most beautiful of magazines (\$3). New American Library offers the *Penguin Guide to California* (25 cents). Order through Scholastic Book Service.

Everywhere the hospitable West invites you to step in.

The West

CALIFORNIA

1. *Star of India* ship, *Ramona* Marriage Place: San Diego
2. San Juan Capistrano Mission
3. Brea Fossil Pits, Huntington Library, Knott's Berry Farm "Mining Town": Los Angeles
4. Mission, Early Adobe Houses: Santa Barbara



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35. Will
36. Minn
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NEW MEX

39. Prehi
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5. Old Customs House, Steinbeck locale: Monterey
 6. Edwin Markham House: San Jose
 7. Mission, Steinhart Aquarium, Jack London Saloon: San Francisco Bay
 8. Sutter's Fort, Pony Express Museum: Sacramento

OREGON

9. Havel Mansion: Astoria
 10. Gov. McLoughlin Mansion: Oregon City
 11. Bonneville Dam

WASHINGTON

12. Ft. Nisqually: Tacoma
 13. Pickett House: Bellingham
 14. Grand Coulee Dam

IDAHO

15. Ghost Mining City: Idaho City
 16. Arrowrock Dam

MONTANA

17. Anaconda Copper Smelter: Anaconda
 18. Leonard Copper Mine: Butte
 19. Charles M. Russell Cowboy Art Museum: Great Falls
 20. Robbers Roast Hotel, etc.: Virginia City
 21. Custer Battlefield Nat'l Cemetery

WYOMING

22. Frontier Fort: Sheridan
 23. Buffalo Bill Museum: Cody
 24. Fort Casper
 25. Fort Laramie Nat'l Mon.
 26. Fort Bridger

UTAH

27. Copper Mine: Bingham
 28. Mormon Tabernacle, First House: Salt Lake City
 29. Timpanogos Cave Nat'l Mon.
 30. Dinosaur Nat'l Mon.

COLORADO

31. Healy House, Silver Mine: Leadville
 32. Mining Capital: Central City
 33. Meeker Museum: Greeley
 34. Brown Hotel, Elitch Gardens, Eugene Field Lib., Lookout Mt. Grave of Buffalo Bill: Denver
 35. Will Rogers Mem.: Colorado Springs
 36. Mineral Palace: Pueblo
 37. Kit Carson Museum: Trinidad
 38. Mesa Verde Nat'l Park

NEW MEXICO

39. Prehistoric Pueblo Bonito: Chaco Canyon
 40. Cliff Houses: Bandelier Nat'l Mon.
 41. El Palacio Real, San Miguel Mission: Santa Fe
 42. The Indian Sky City: Acama
 43. Gran Quivira Nat'l Mon.
 44. Carlsbad Caverns Nat'l Mon.

ARIZONA

45. Bird Cage Theatre, etc.: Tombstone
 46. Mission San Xavier: Tucson
 47. Casa Grande Nat'l Mon.
 48. Montezuma Castle
 49. Canyon de Chelly Nat'l Mon.
 50. Boulder (Hoover) Dam

Know any school that wants to exchange project books with Australian schools? Four such project books for "outback" rural schools are available for inspection. Write John Briars, Australian News and Info. Bur., 636 Fifth Ave., New York 20, N. Y.

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and best—to keep
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Pan with a Purpose

*Second in a series on how to make the
most of your movie camera.*

A PAN is a gradual swing of the camera in any direction for a panorama effect. Unless you have had many, successful experiences with panning or have unlimited sources of film, do not pan. An area of scenic beauty that perhaps will not be visited again can too easily become a series of blurry, jumping pictures.

Our friend Joe disregards all warnings. He aims his new movie camera at the top of the building and presses the button. With all his natural talent he tilts the camera slowly downward to pan the entire building. Even if his technique is excellent, what have we, except a panorama of the building with little composition and certainly no detail?

How can Joe improve this series of shots of the tall building? First he should take two or three feet with the camera steady on a tripod at a distance sufficient to capture the entire subject in its natural setting. Now a medium-distance shot, preferably from another angle. Next a move up to the entrance for its detail.

"Is panning ever justified?" you may ask. Yes, sometimes, especially when your subject is one that moves. It is not necessary to move the camera to record all motion, however. Suppose you wish to photograph a horse and rider jumping a hurdle. By placing your camera in the proper position, both the approach and the jump can be recorded in careful detail without moving the camera.

Use a tripod whenever possible. If one is not available, steady the body by leaning against a tree or some other object.

Transitions

In all his work Joe (and you) will use the "cut." Think of it as a period to your celluloid sentence. Thus, with a long shot you say, "See yonder beautiful, tall building." *Cut* (period). Medium shot—"Now we are closer and can see that it has fine carving." *Cut*. Close-up—"Here we are at the door. What remarkable stone archangels!" End of paragraph.

Fades are often used for transitions. A fade-out is simply the gradual disappearance of a clear shot to a black frame. A fade-in, the reverse. Hollywood makes its fades in the laboratory. You can introduce fades as you shoot

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By **ROBERT N. GROVE,**
Teachers College, Columbia University

your film but only if the camera is held steady on its tripod.

To produce a fade-out, expose the scene for the desired time, gradually close the diaphragm down to its smallest opening and then stop the camera. For a fade-in, start the mechanism with diaphragm closed. Gradually open it to the desired size for a normal exposure.

In photography stores the more serious amateur movie fan can secure special equipment for producing the fade-out and fade-in. In length the fades require from one to two feet of film.

For the average movie fan the pictorial transition is easier to accomplish and often more desirable. Suppose Joe desires to photograph a series of statues in the park. The photographing of one statue after another may lead to confusion or boredom. Joe might, therefore, photograph one statue for the desired time, then tilt the camera slowly up to an artistic cloud formation and stop the mechanism. At the next statue he aims the camera at another cloud formation, then tilts down to the statue.

Another technique to be used very sparingly is the "rapid pan" transition. Following the desired exposure on the statue the camera is panned through an arc of 180 degrees rapidly enough to blur everything. At the next statue the camera is set up to be panned through another arc and to come to rest on the second statue. Trees provide an excellent background for this rapid-pan action.

Let us assume Joe wishes to transport his audience from one building to another in the park. This resembles a change of ideas similar to a change of paragraphs in a story. To accomplish it he need only set up the camera to photograph his characters leaving the final building. The following scene pictures the people approaching a new building.

One transition very similar in effect to the fade is that of having a person who is part of the story walk directly in front of the lens just close enough to the camera to block out the last frame completely.

Shots of signposts at both locations can also tell the story of a change of scenes. The important thing is to remember to plan these shots in advance.

These are only a few ideas that may be used by the imaginative photographer. Find some points of similarity or relationship between scenes that can be built into transitions and allow the camera to tell the story. You may then bid goodbye to those awkward and confusing breaks between scenes or sequences.



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Travel Tips

News from Europe's "boot": The Italian National Tourist Office opens permanent quarters in Rockefeller Plaza, New York; announces two new liners, *Italia* and *Atlantic*. First run — May 25th — New York to Genoa.

Against a pleasant holiday background on Lake Malaren, the second World Friendship Camp in Sweden will bring together youth of different lands to work for international understanding. Info. from the Swedish Youth Society, Box 811, Stockholm 1, Sweden.

Are you going to special places in England this summer? If you can't find information on the inns or hotels in *Let's Halt Awhile*, latest edition of Britain's "Duncan Hines" by Ashley Courtenay, put your particular question to him. See address in the book.

U. S. citizens in transit, or visiting for less than three months, no longer need visas for France.

Luggage limits: 40 lbs. per person for flights in U. S.; 55 crossing border; 66 for overseas. Excess fee for more poundage. Usually train cases weigh in at 15 lbs., wardrobe cases at 25, large pullmans at 35, taxi wardrobes at 66.

Spark your Canadian vacation with the help of a special events calendar. The Canadian Govt. Travel Bureau (Ottawa, Canada) lists exhibitions, celebrations, conventions, festivals, sports, etc., for all its provinces.

Canadian National Railways lists such far-away places as Horse Chops, Joe Batts Arm, Cape White Handkerchief, Come-by-Chance, Breakheart Point, Happy Adventure, etc., since it now services Newfoundland.

Balance your budget, but have that dreamed-of vacation with one of United Airlines new tours to the Rocky Mountains or the Hawaiian Islands. Nine days (from San Francisco or Los Angeles) in a double room in Honolulu costs about \$330 per person, plus tax for all expenses except meals while there. Stay on for two more weeks for

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They tour not Dante's hell but the Shenandoah Valley's dramatic Luray Caverns.

\$50 more. Other more extensive tours higher.

If you're seeing America first, spend nine days at Bear Trap Ranch in Colo. From Denver it's \$131.50 (double room). Or tour Estes and Rocky Mt. National Parks with side trips to the Continental Divide, Perthoud Pass, etc. \$75.67 (double room) from Denver.

If you're riding West around June 8-12, head for the Rose Festival in Portland, Oregon.

California's callin' for countless vacationers—if this year is no exception. Write to the All-Year Club's Community Visitors Bureau, 517 W. 6th St., Los Angeles, Cal., for their news events calendar for the month you plan to visit. That way you won't miss such highlights as the '49ers' Celebration at Lakeside (July 22-24) where any man found clean shaven and without western costume or woman found without pigtales (except visitors) is hailed before the Kangaroo Court for regular '49 justice.

For East Coast travelers: Why not a beautiful Blue Ridge Mountain route, with side stops at Shenandoah National Park, the natural limestone caverns of Luray and the Luray Singing Tower with its 47 bell carillon at Luray, Va.?

Take the high road or low, but be sure to go to Edinburgh if you're in the British Isles between August 22-September 10. There music lovers will hear concerts, opera, ballet, three dramas. An earlier "Festival of the Arts" is held from May 15-28 at Bath, England.

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Travel Under Cover

"Europe was wonderful," said the old lady. "We went through 87 cathedrals." You can see *more* than cathedrals if you prepare yourself to see more by reading travel books.

For a good list obtain *Plan Your Vacation Through Travel Books* from the American Book Publishers Council, 62 West 47th St., New York 19, N. Y. For American travel objectives look up the "Rivers of America" series, 38 titles (Rinehart and Co.) and the "American Guide Series" (Hastings House) Of this WPA-written series 29 are available.

New for your reading are these:

ALASKA

Alaska Now, Herbert Hilscher, (Little, Brown, \$3.00). Realistic and attractive treatment.

CANADA

Let's Visit Canada, Byron Steel, (McBride, \$3.75). Practical guide for tourist, sportsman, and vacationist.

CENTRAL AND SOUTH AMERICA

Roaming South, Willard Price, (John Day, \$5.00). A 23,000-mile trip across every Central and South American country.

Southern Empire, Brazil, Bertita Harding, (Coward, McCann, \$3.50). Lively, informative, appealing to tourists.

Let's Go to Colombia, Lyman S. Judson and Ellen Judson, (Harper, \$4.00). An enthusiastic guide, thorough and specific.

The Chagres: River of the Westward Passage, "Rivers of America" series, John E. Minter, (Rinehart, \$4.00). Excellent; about Panama's principal river.

The Long Land: Chile, Carleton Beals, (Coward, McCann, \$4.00). For tourists and armchair travelers.

The Mexico We Found, Franchon Royer, (Bruce, \$2.50). Through eyes of a temporary resident and her daughters.

EUROPE

Let's Halt Awhile, Ashley Courtenay, (B. T. Batsford, \$2.25). An up-to-date listing of inns and hotels of Britain—with detailed descriptions.

The Best of Times, Ludwig Bemelmans, (Simon and Schuster, \$3.95). Europe revisited.

Footloose in France, Horace Sutton, (Rinehart, \$4.00). Where to go; what to see; what to do.

Today in Cathedral France, Sydney Clark, (McBride, \$4.50). Non-technical; cathedrals, cathedral towns, builders.

HAWAII

Anatomy of Paradise—Hawaii and Islands of the South Seas, Joseph C. Furnas, (Sloane, \$5.00). Authentic background.

ICELAND

Iceland, Agnes Rothery, (Viking, \$3.75). Another good Rothery travel book.

IRAN

Iran: Past and Present, Donald N. Wilber, (Princeton Univ. Press, \$3.00). His-

tory; geography, social, political, and economic picture.

NOVA SCOTIA

Cape Breton, Isle of Romance, A. C. Walworth, (Longmans, \$3.50). A trip for automobile.

PALESTINE

Palestine: Land of Israel, Herbert S. Sonnenfeld, (Ziff-Davis, \$5.00). Accomplishments before the war of 1948.

SOUTH AFRICA

In Search of South Africa, Henry C. V. Morton, (Dodd, Mead, \$4.00). Cities, scenery, industries, people—travelogue.

SOUTH SEAS

Over the Reefs and Far Away, Robert Gibbings, (Dutton, \$3.50). South Seas, past and present.

Miss Ulysses from Pukapuka, Florence Frisbie, (Macmillan, \$3.00). Autobiography of a South Sea trader's daughter.

UNITED STATES

Along Yosemite Trails, Joseph Muench, (Hastings House, \$2.75). With 100 photos.

America's Heartland, the Southwest, Green Peyton, (Univ. of Okla. Press, \$3.75). Arkansas, Texas, Oklahoma, Louisiana, New Mexico, reporter style.

Chicago, Robert Cromie, (Ziff-Davis, \$2.50). Good pictures with brief text.

Down Cape Cod, Katharine Dos Passos and Edith Shay, (McBride, \$3.00). One of the best guides. Includes cookery.

Let's Visit Our National Parks, Byron Steel, (McBride, \$3.00). A vacationist's motor guide.

The Inverted Mountains: Canyons of the West, Roderick Peattie, ed., (Vanguard, \$5.00). History, geology, animal life, and even human interest stories.

New York! New York!, Ruth M. Lovd and Agnes Wales, (Duell, Sloan, \$1.25). Guidebook for the entire family.

Northwest Corner: Oregon and Washington, Henry D. Sheldon, (Doubleday, \$3.95). Good pictures with brief commentary.

Seeing California, a Guide to the State, Blair Tavenner, (Little, Brown, \$3.50). All details for a three-week tour.

Village Greens of New England, Louise Andrews, (Barrows, \$3.50). Describes greens and their place in colonial life.

Look at America: the Central Northeast, by the editors of *Look*, (Houghton, Mifflin, \$5.00). New York, New Jersey, Delaware, Pennsylvania, Maryland, West Virginia.

Introducing Washington, Clara B. MacIntyre, (Anderson House, \$3.00). A small volume with some little known information.

Rocky Mountain Cities, Ray B. West, Jr., (Norton, \$4.00). Capitals of the Western states.

WEST INDIES

The Sugar Islands, A Caribbean Travelogue, Alec Waugh, (Farrar, Straus, \$3.00). A well-known writer's impressions of a recent trip.

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Film Futures

(Concluded from page 14-T)

Now, that is no longer true. After a long legal battle the film companies, one by one, accede to the Department of Justice demands. Block booking has ceased. Production and theatre-owning interests are being divided.

If you do not know your theatre manager, why not take a few minutes to meet him the next time you go to the movies? He will welcome your reactions; tell you his plans.

Exhibitor choices, a study shows, "proved to be to an important degree the result of criticism . . . from groups such as parent-teacher associations, women's clubs, etc." If we want to change their opinion of our wants in movie fare, we'll have to get busy to prove our point at the place we mean what we say—the box office.

How can you help your community to see better pictures oftener? First, by asking your friendly theatre manager to book good pictures. Second, by helping him develop an audience for them.

How about your influence on your students' movie-going habits? Most modern curriculums call for discussion of motion pictures. Have you ever re-

minded your students that good films on "solid" subjects aren't necessarily "boring"? They must have had an interesting story—otherwise no one would have produced them. And, of course, films with high caliber subject matter generally get high caliber production.

What are some good current films which you could ask your exhibitor to book if he has not already done so? *The Boy With Green Hair* (RKO), *Canadian Pacific* (Fox), *Command Decision* (MGM), *Joan of Arc* (Walter Wanger), *Johnny Belinda* (Warners), *Knock on Any Door* (Columbia), *Letter to Three Wives* (Fox), *Life With Father* (Warners), *The Red Pony* (Republic), *The Search* (MGM), *The Snake Pit* (Fox), *The Secret Land* (MGM), *So Dear To My Heart* (RKO).

If the worthwhile pictures on the market today are a financial success, more good pictures will be forthcoming. If they fail to attract audiences, undoubtedly the exhibitors won't book other good films and, therefore, the producers won't produce them. As one major producer's representative said, "We can't afford very many 'good' pictures this year." When you and your friend, the theatre owner, join forces, Hollywood will be able to afford more good pictures each year.

—VERA FALCONER

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English in Wisconsin

(Concluded from page 8-T)

Frost, Bernard DeVoto, A. B. Guthrie, Jr., and Edith Mirrielees.

According to readers' poll of *The New Colophon*, book collectors' quarterly, living American authors most likely to be considered immortal by the year 2000 are Eugene O'Neill, Sinclair Lewis, Robert Frost, Ernest Hemingway, Carl Sandburg, John Steinbeck, T. S. Eliot, H. L. Mencken, George Santayana, and Edna St. Vincent Millay.

Among the Councils

C. X. Dowler, Tulsa, Okla., sends names of the Oklahoma Council officers. Ward Green, former N.C.T.E. v.p., is exec. sec.; Carolyn Bagby, Ponca City, chairman, elementary div.; Opal Ford, Lawton, sec.; Ruth Scott, Enid, chairman, high school div.; Aggie Boyet, Durant, sec.; Mildred L. McCracken, Chickasha, college chairman; Margaret Elliott, Chickasha, sec. Officers of Tulsa English club are: Ruth Knepper and Margaret Kelley, co-chairmen; Ethel F. Crate, sec.; Beulah Goeppinger, treas.

Congratulations to Washington State English teachers Dorsey Shore, Milton; Altha Kirst, Wapato; Alice Satre, Arlington, on their election to the Washington Education Assn. Board of Directors. . . . Angela Broening, former NCTE president, assistant director of the attractive *Baltimore Bulletin of Education*. . . . Harold Anderson, former NCTE president, chairman of the Council's active Committee on Public Relations who has built the Council membership up to 11,722 members. . . . Ward Green, Tulsa, Okla., director of English, and Jess Hudson, Tulsa curriculum director, for the student handbook *Write It Right*.

New Georgia Council officers elected are: Mrs. O. G. Pruitt, Homer, pres.; Thelma Wilson, Fort Valley, v.p.; Jean Durham, Rome, sec.; W. B. King, Fort Gaines, treas. . . . Paul Farmer reports the Georgia meeting a great success. . . . Lennox Grey, Teachers College, Columbia Univ., spoke on "What It Means to Be a Good Reader Today." "The ultimate mark of the good reader," Dr. Grey said, "is the scope of the mental environment he establishes, against which he can fit what he reads."

We congratulate new Virginia Assn. of Teachers of English officers: pres., Grady Garrett, John Marshall High School, Richmond; v.p., Frances Armistead, George Washington High School, Alexandria; sec-treas., Charles Carden, Petersburg High School, Petersburg. . . . Harry L. Walen of Newton High School, Newtonville, Mass., editor, New England Association's *The English Leaflet*, carries on ably the tradition of other distinguished editors: James Michener, author of Pulitzer-prize and now the Broadway hit, *Tales of the South Pacific*; and Richard Pearson, former high school textbook editor at Harper's and now Macmillan's educational dept. director.

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MIAMI	25.75	22.35	34.80	14.40	56.05	18.35
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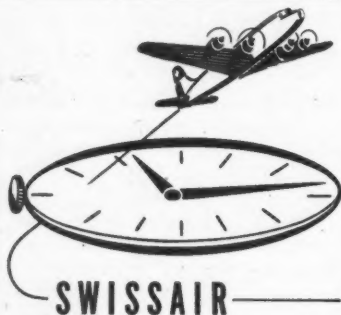


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French National Railroads Photo

Tour buses in France fold back tops for sightseers. Inter-country tours are back in Europe, led by Blue Cars, Ltd., and Linjebuss (Sweden).

Student Essay Contest Winner and Teacher to Switzerland

What do you do when the student winning a national essay contest and the teacher companion for the trip to Switzerland turn out to be a girl and a man? This Hollywoodish result faced the American Society for Friendship with Switzerland, Inc., when the judges' ballots were counted on a national essay contest announced earlier in the year by *Scholastic Teacher*.

The girl is Ann Schuyler Hamlen of Nott Terrace High School, Schenectady, N. Y. Her teacher is Bernard F. Haake. Ann's essay on "Swiss Neutrality" was voted best among 1,800 submitted. Final entries had been screened from 10,000 by pupils in 1,247 schools in all states, Hawaii, and Puerto Rico. One hundred other prize winners received Swiss watches. Many others received honorable mention.

The Society solved its dilemma. When Ann and Mr. Haake fly to Switzerland via Swissair for a two to three week stay, a representative of the Society will chaperone Ann. They will be warmly welcomed and toured through Switzerland.

WANTED:

Travel Tales by teachers and librarians. Nine \$25 prizes are waiting for winners in the 1949-50 Scholastic Travel Award Contest. Award manuscripts published. For details write to Travel Editor, *Scholastic Teacher*, 7 East 12th St., New York 3, N. Y.

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Rutgers U. (New Jersey) also offers Human Relations workshop—same time.

A.A.A. offers free tuition one-week seminars in driver education and training at Columbia, George Peabody College, U. of Ill., U. of Cal. Write colleges for details.

Washington, D.C.'s Catholic University program includes creative writing, teacher preparation, marriage and family living workshops.

Linjebuss, Swedish Bus Lines, offers moderate 1949 European bus tours from \$270—13-day—Austria, Switzerland, etc. (630 Fifth Ave., New York City.)

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page 38-T



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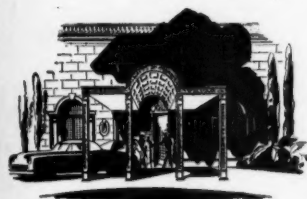


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Europe a Bicyclette

(Concluded from page 21-T)

if you go to Burgundy, be sure to visit a wine cave.

Out in the country we can think of nothing better than to buy fruit as you ride by a market, a wonderful French Camembert cheese, a loaf of bread, a jug of wine, and you're ready for picnic in a field. For travel through small towns where we were advised not to drink the water, we found an ideal substitute—*jus de raisin* (the large, not small bottles) which is unfermented grape juice—very refreshing.

True to the French temperament, French hostels are often more carefree (i.e., less efficient) than those in England. Three different organizations sponsor hostels, or *les auberges de la jeunesse*.

The fashionable center of the world in the summer is the Riviera from Cannes to Nice. Warning: This is strictly resort territory with corresponding prices. Personally we prefer the quieter, more picturesque Rivierian haunts where the French themselves spend their holidays between Cannes and Marseille.

When you arrive in Paris, set off for the Left Bank near the Sorbonne to find a *pension* (with three meals) for under a dollar a day. Those who search will also uncover low-cost, colorful restaurants. In Paris, however, be prepared to find prices in most restaurants and stores comparatively high.

In Switzerland costs are also high, but everything in Switzerland is efficient and pleasant and hostels are no exception. For a smooth ride, we recommend biking along Lake Geneva from Lausanne to Geneva. If it's Alpine huts and mountain climbing you're after, set off to such cities as Montreaux, Bern, or Interlaken.

All tourists go to Venice, but don't miss Florence, and try to get out to the hill towns nearby. You'll go to Rome. And if you are entering or leaving Italy by way of France, a bike trip along the Italian Riviera between Genoa and the French border may be in order. Much of northern Italy is hilly, so buses (or third class trains) will be your main means of transportation (put bikes aboard). We found lodgings in a small *auberge* for under a dollar.

We stopped off in Portugal on the flight home from Rome to New York. Lisbon and environs are the most ideal spot we found for sunning on beautiful beaches (two-piece swimming suits banned!). You'll also want to visit a fish auction in Cascaes and bike back into the mountains to Sintra, the town Byron loved for its Moorish culture. We planned to dip into Spain, but didn't make it. We hope you do.

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